The

INTERNATIONAL LIBRARY of MUSIC

The INTERNATIONAL LIBRARY of MUSIC

for HOME AND STUDIO

THE WANDERER.

FROM THE PAINTING BY A. SCHILL.

THE INTERNATIONAL LIBRARY OF MUSIC

FOR HOME AND STUDIO

STUDY MATERIAL

IN FOUR BOOKS

A Manual of Practical Instruction in Pianoforte Playing Combining all the Essentials from the beginning of Grade One through Grade Four

Compiled and Edited from the World's Greatest Composers and Authorities

WITH ORIGINAL PIECES, TECHNICAL EXERCISES AND EXPLANATORY TEXT

BY

CHARLES DENNÉE

PROFESSOR OF PIANOFORTE PLAYING IN
THE NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

GRADE TWO

THE UNIVERSITY SOCIETY
NEW YORK

COPYRIGHT, 1925, BY
THE UNIVERSITY SOCIETY, INC.

MANUFACTURED IN THE U. S. A.

TABLE OF CONTENTS

GRADE II

Technical Exercises

		PAGE
Five-finger figures in varied groupings	A. Schmitt, from Op. 16	1
Figures moving around held keys		3
Consecutive Successions of Double Thirds		5
Scales and Cadences, in all *major* and *minor* Keys		6
Practical Definitions for the Musical Terms used in this volume		10
Embellishments	F. A. Schulz	11
Tonic and Seventh Chords and Arpeggios in all Keys		12

Studies

Study, *C major,* Op. 157, No. 3	Köhler	14
Study, *C major,* Op. 176, No. 4	Duvernoy	15
Study, *C major,* Op. 83, No.13	C. Gurlitt	16
Study, *C major,* Op. 83, No. 14	C. Gurlitt	17
Study, *C major,* Op. 37, No. 1	Lemoine	18
Study, *C major,* Op. 37, No. 2	Lemoine	18
Study, *G major,* Op. 100, No. 21	Burgmüller	19
Study, *C major,* Op. 83, No. 19	C. Gurlitt	20
Study, *C major,* Op. 83, No. 20	C. Gurlitt	21
Study, *F major*	Berens	22
Study, *C major,* Op. 50, No. 9	Köhler	23
Study, *C major,* Op. 50, No. 10	Köhler	23
Study, *C major,* Op. 24, No. 24	Concone	24
Study, *C major,* Op. 176, No. 23	Duvernoy	25
Study, *C major,* Op. 176, No. 13	Duvernoy	25
Study, *C major,* Op. 157, No. 11	Köhler	26
Study, *D major,* Op. 176, No. 9	Duvernoy	26
Study, *G major,* Op. 37, No. 8	Lemoine	27
Study, *A minor,* Op. 37, No. 10	Lemoine	28
Study, *C major,* Op. 79, No. 19	Berens	29
Study, *C major,* Op. 79, No. 20	Berens	30
Study, *F major,* Op. 37, No. 20	Lemoine	31
Study, *C major,* Op. 139, No. 19	Czerny	32
Study, *B-flat,* Op. 139, No. 45	Czerny	32
Study, *C major,* Op. 8, No. 1	Döring	34
Study, *C major,* Op. 8, No. 2	Döring	34
Study, *C major,* Op. 157, No. 8	Köhler	35
Study, *G major,* Op. 83, No. 15	C. Gurlitt	36
Study, *G major,* Op. 83, No. 16	C. Gurlitt	37
Study, *C major,* Op. 50, No. 3	Köhler	38
Study, *C major,* Op. 50, No. 4	Köhler	39
Study, *C major,* Op. 60, No. 2	Köhler	40
Study, *A minor,* Op. 66, No. 8	Loeschhorn	40
Study, *D major,* Op. 139, No. 24	Czerny	42
Study, *D major,* Op. 821, No. 22	Czerny	42

Study, *C major,* Op. 242, No. 10	Köhler	43
Study, *G major,* Op. 68, No. 14	Schumann	44
Study, *C major,* Op. 139, No. 53	Czerny	46
Study, *C major,* Op. 120, No. 7	Duvernoy	47
Study, *G major*	Duvernoy	48
Study, *C major*	Duvernoy	49
Study, *C major,* Op. 79, No. 16	Berens	50
Study, *C major,* Op. 79, No. 15	Berens	51
Study, *G major*	Czerny	52
Study, *A major,* Op. 65, No. 46	Loeschhorn	53

Compositions for Study

Sonatine, Op. 127a	Carl Reinecke	54
Menuet and Trio	W. A. Mozart	58
Minuet and Rondo	W. A. Mozart	59
Waltz, *G major*	Franz Schubert	60
Dancing Under the Linden Tree, Op. 107, No. 10	Carl Reinecke	61
Dolly's Dreaming, Op. 202, No. 4	Theodor Oesten	62
Rose Mazurka, Op. 50	A. Schmoll	64
Morning Prayer, *C major,* Op. 101, No. 2	C. Gurlitt	65
Under the Lindens	Paul Beaumont	66
Menuett, *C major*	Pleyel	68
Polka, *G major*	Louis Köhler	68
Soldiers' March, Op. 68, No. 2	Robert Schumann	69
Recess, *F major*	A. Schmoll	70
The Fair, Op. 101, No. 8	C. Gurlitt	71
The Merry Dance, Op. 12, No. 3	Carl Heins	72
Once There Was a Little Princess, Op. 62, No. 1	Th. Kullak	74
Indian Dance, *E minor*	P. Lacombe	75
Peasants' Dance, Op. 107, No. 20	Carl Reinecke	76
On Promenade, *C major,* Op. 125, No. 3	A. Diabelli	77
Slumber Song, *D major,* Op. 106, No. 6	C. Gurlitt	78
The Clock, *B-flat,* Op. 62, No. 2	Theodore Kullak	79
The Return, Op. 117, No. 24	C. Gurlitt	80
Gavotte, *G major*	Pietro Lanciani	81
Contemplation, *C major*	Heinrich Lichner	82
Valse Bluette, *C major,* Op. 272, No. 1	Duvernoy	84
Sonatina, *C major,* Op. 36, No. 1	Clementi	86
Cheerfulness, *F major,* Op. 142, No. 9	Josef Löw	90
Song of the Miller Maid, Op. 50, No. 6	A. Schmoll	92
The Merry Farmer, Op. 68, No. 10	Schumann	93
Invitation to the Dance (Simplified)	von Weber	94
Fairy Polka, Op. 93, No. 3	Fritz Spindler	96
Andante, from Sonatine, Op. 36, No. 4	Clementi	97
Romance, *G major,* Op. 211	Fr. Hünten	99
Valse Triste	Lanciani	100
Evening Peace, Op. 107, No. 127	Carl Reinecke	101
Minuetto, *C major*	Joseph Haydn	102
Menuet, *G major*	Bach	104
Rondo, Op. 20, No. 1	Dussek	105
Poor Peter, *A minor*	Nicolai von Wilm	108
Minuetto, for a Masked Ball, Op. 107, No. 23	Carl Reinecke	109
Trumpeter's Serenade, Op. 249, No. 2	Fritz Spindler	110

Air, *G major* (Arr. by Beethoven)	Dittersdorf	112
Air, *F major* (Arr. by Beethoven)	Paisiello	113
Country Dance, *F major*	Pauer	114
Shepherd Boy, *E minor*	Hugo Reinhold	115
A Dispute, *D major*	Loeschhorn	116
Till We Meet Again, Op. 107, No. 30	C. Reinecke	117
Trio, for Flute, Lute and Bass Viol	Carl Czerny	118
Loss, *E minor*	C. Gurlitt	119
Jolly Huntsman, Op. 31, No. 2	Gustave Merkel	120
The Wild Horseman, Op. 68, No. 8	Schumann	121
Rondo alla Turca, Op. 68, No. 3	Burgmüller	122
Minuet, *G minor*	J. S. Bach	127
Rigaudon, *D minor*	Couperin	128
Under the Violet Mask, *B minor*	Couperin	129
Minuet, *D minor*	J. S. Bach	130
Minuet, *F major*	Carl Ph. Em. Bach	130
Minuet, *F minor*	Carl Ph. Em. Bach	131
Minuet, *D major*	Johann C. Fr. Bach	132
Six Easy Variations on a Swiss Song	Beethoven	133
Little Rogue, *F major,* Op. 77, No. 1	Heinrich Hofmann	137
Polonaise, *C major,* Op. 93, No. 1	Fritz Spindler	138
Playing Tag, *G major,* Op. 96, No. 11	A. Loeschhorn	140
Fanfare, Op. 296, No. 2	J. B. Duvernoy	142
Sonatina, No. XXXVII, *G major*	Beethoven	144
Moderato		
Romance		
Allegretto, *G major*	F. Kuhlau	146
Tarantella, *A minor*	A. Loeschhorn	148
March, *C major,* Op. 62, No. 1	Xaver Scharwenka	152
Waltz, *G major*	A. Schmoll	154
A Curious Story, *F major*	Stephen Heller	154
A Dragon Fly in the Sunshine, *A minor*	Carl Reinecke	157
Cradle Song, *G major,* Op. 124, No. 6	R. Schumann	158
March, *D major*	Bach	160

SECOND GRADE SECTION
Technical Exercises

For developing equality in finger action and tone power combined with steadily increasing fluency and velocity.

FIVE-FINGER FIGURES IN VARIED GROUPINGS

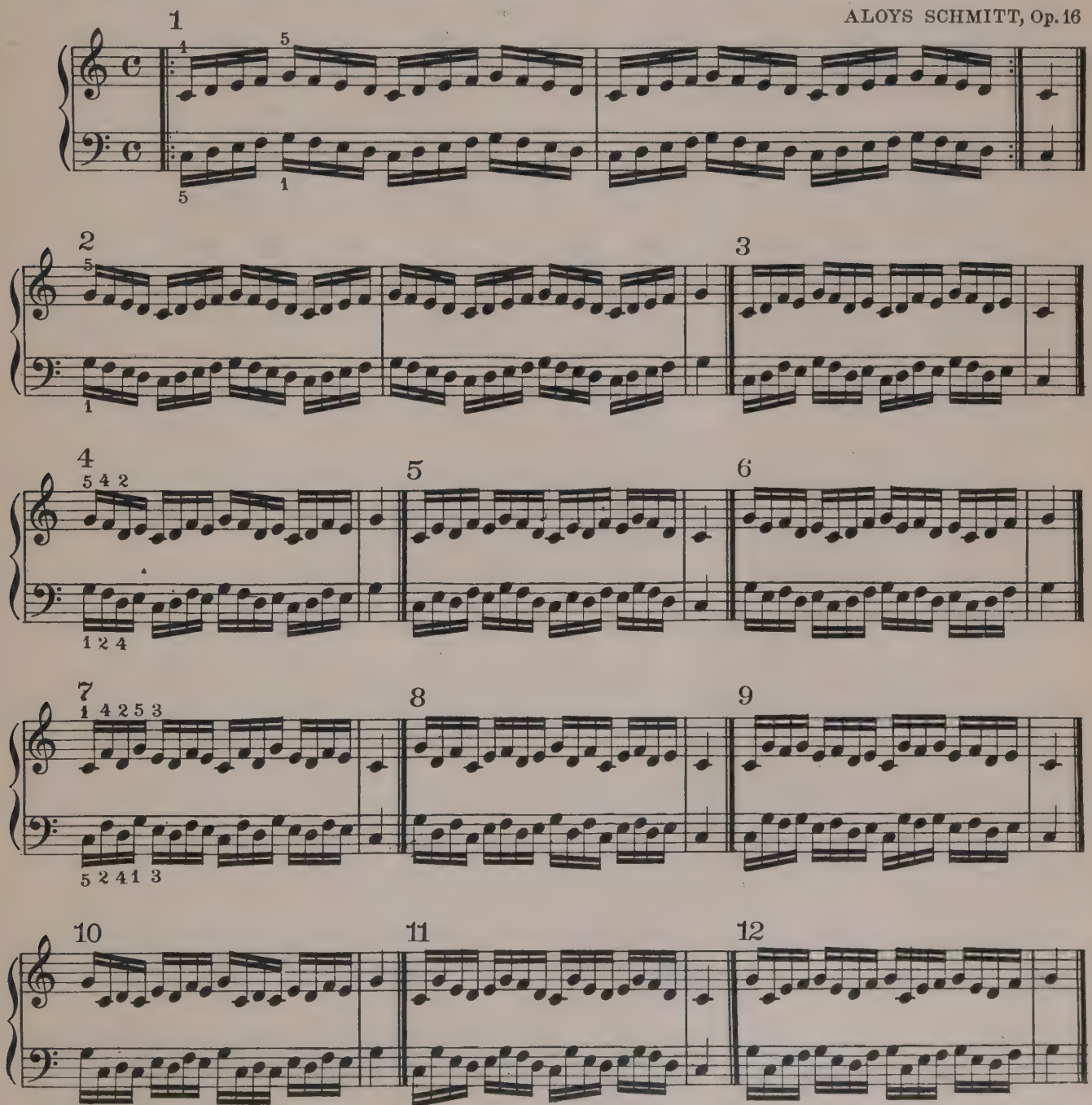
These exercises should be practiced throughout the Second Grade, using onlya few at a time. Attain the best possible results, both in independence and speed (in several different Keys,) before proceeding with the practice of new ones.

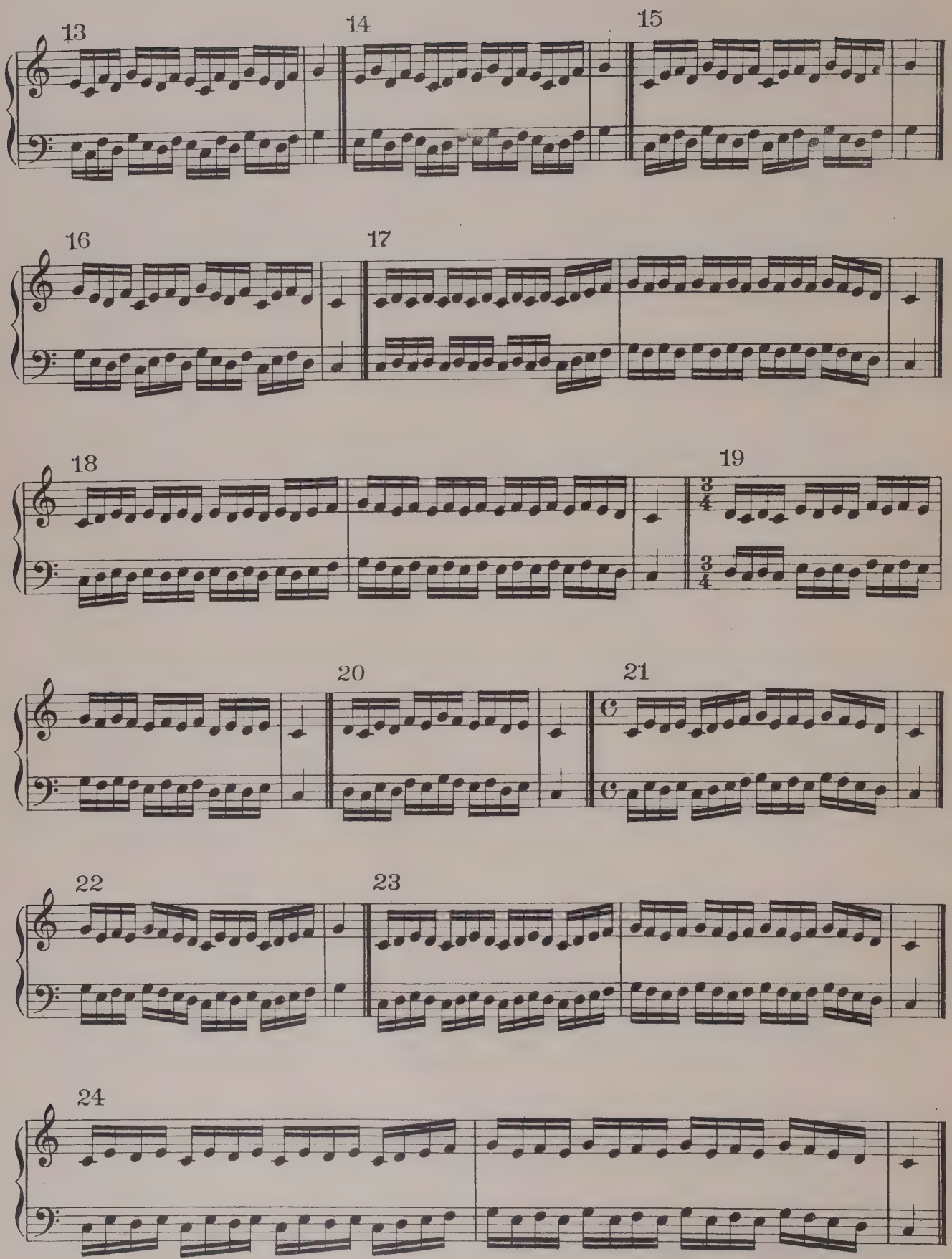
Each exercise must be repeated at least 10 or 20 times, omitting the closing note until the last repetition. Practice at first each hand separately, afterward with both hands together, but always with a quiet hand. Begin very slowly and increase the tempo gradually, as the fingers gain strength and flexibility.

These exercises should be practiced in all keys, using the same fingering.

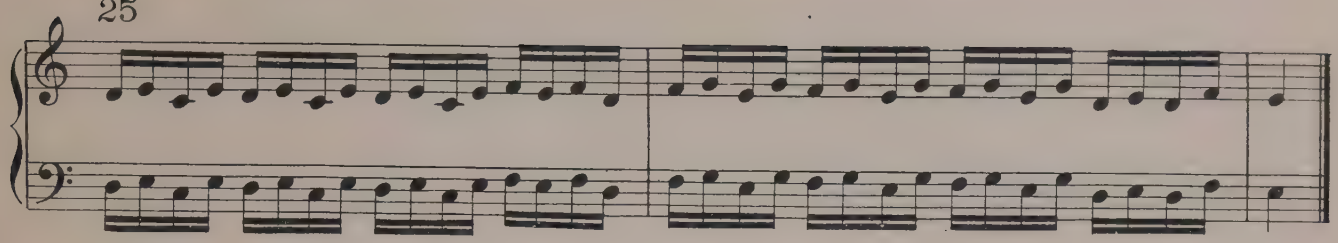
Pay strict attention to correct hand position and precise motions of the fingers.

ALOYS SCHMITT, Op. 16

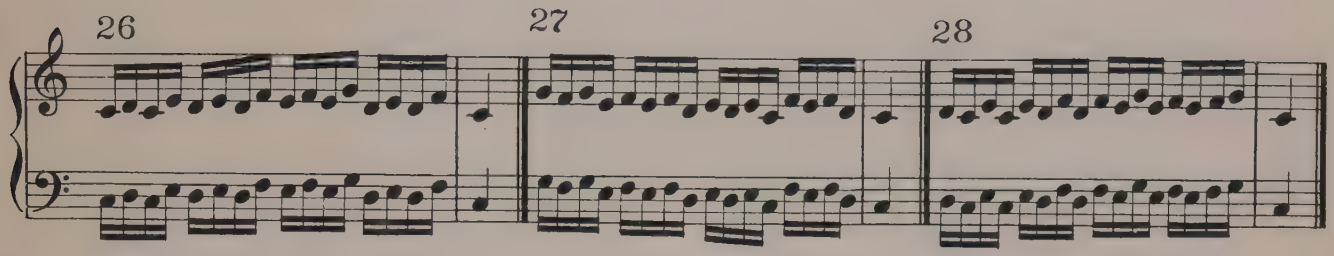



13
14
15
16
17
18
19
20
21
22
23
24

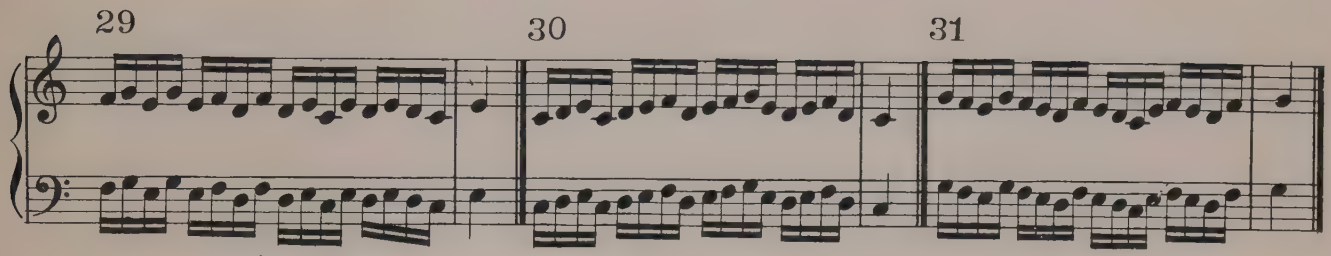
25



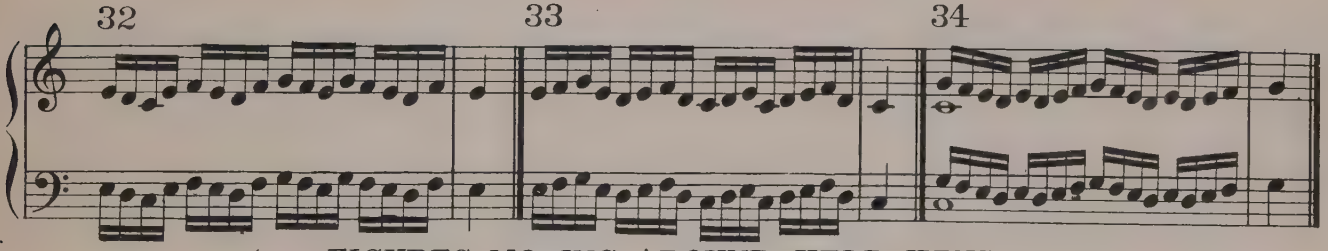
26 27 28



29 30 31



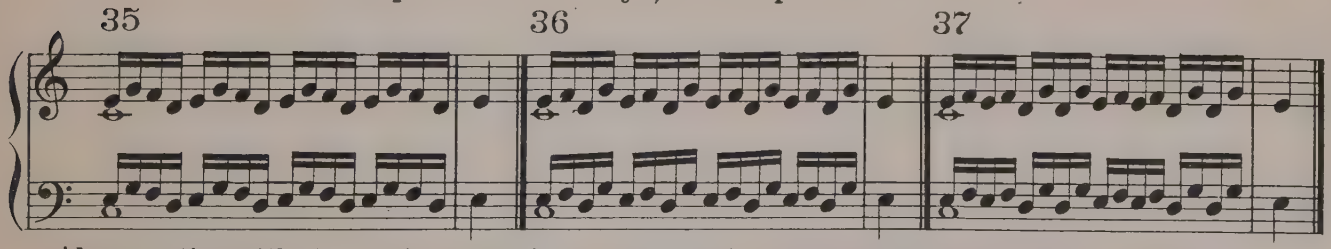
32 33 34



FIGURES MOVING AROUND HELD KEYS

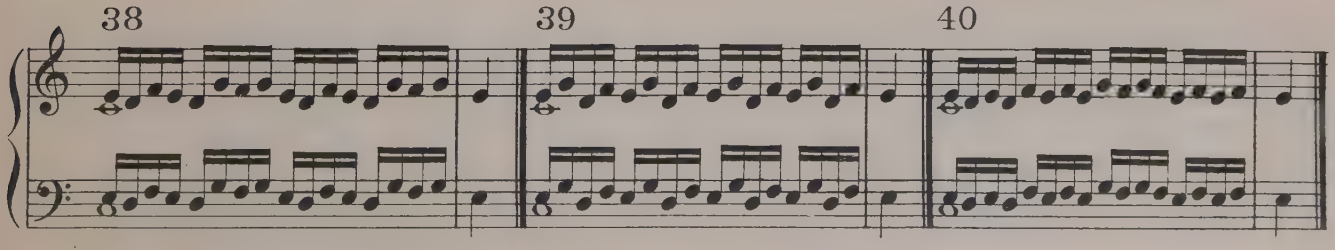
Transpose to other Keys, the simpler ones first

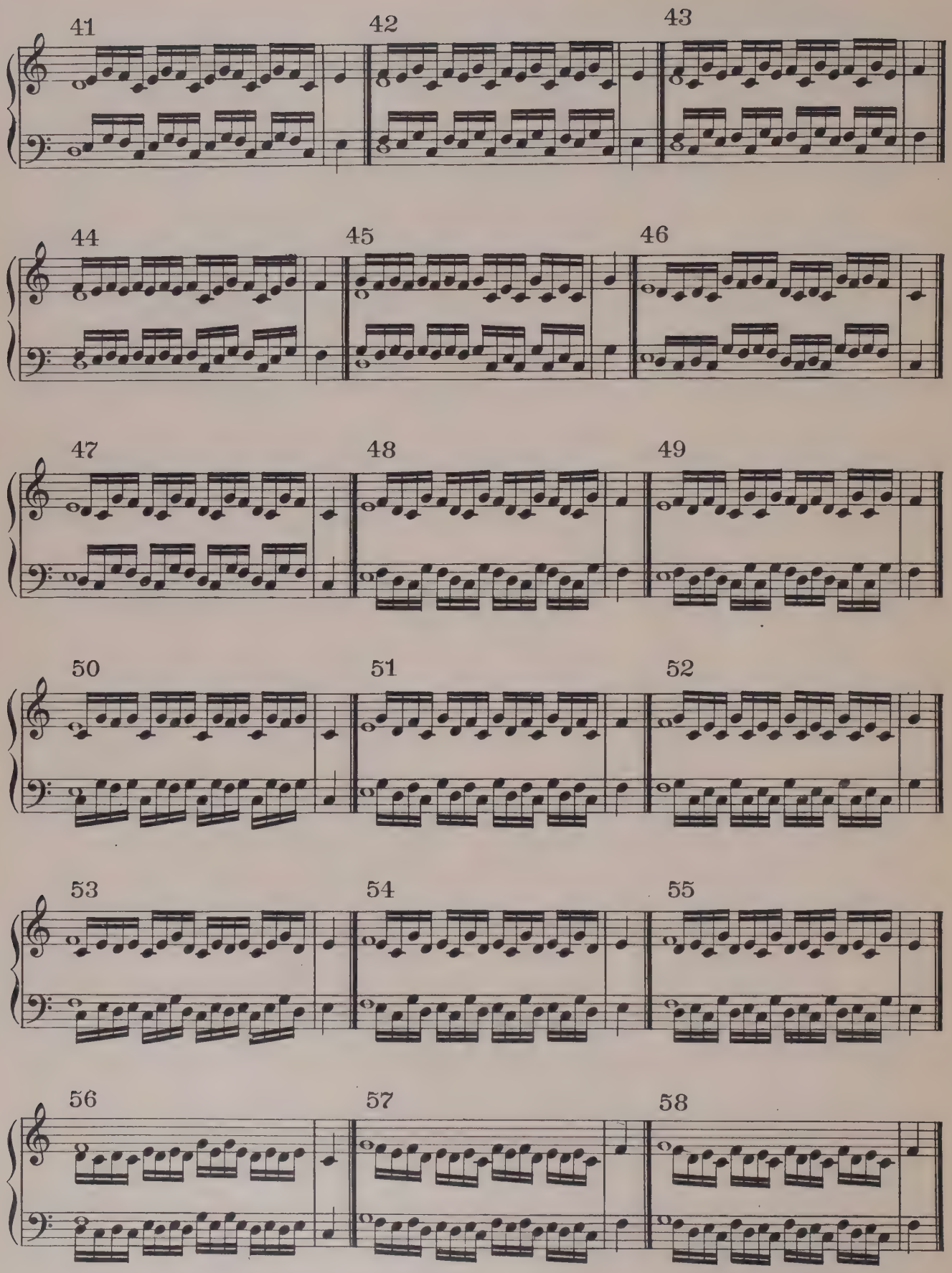
35 36 37

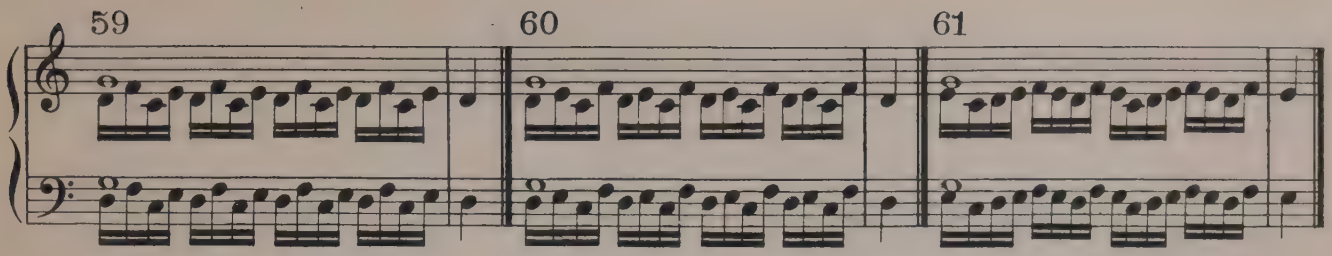


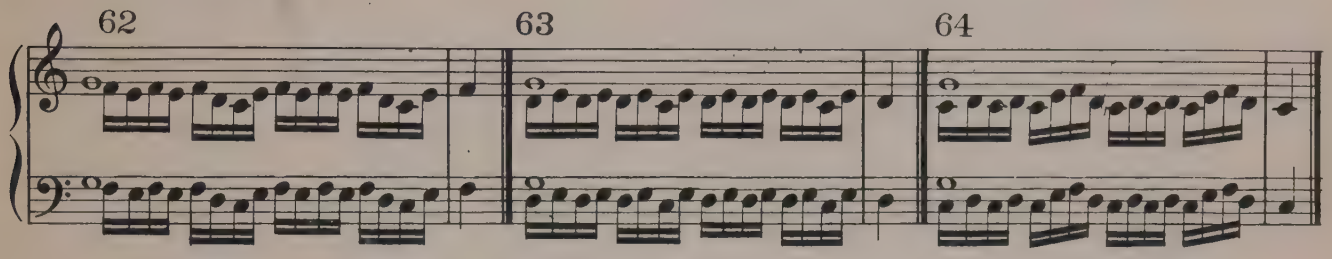
Also practise with the hands reversed, the right hand notes in the left hand, and vice-versa.

38 39 40

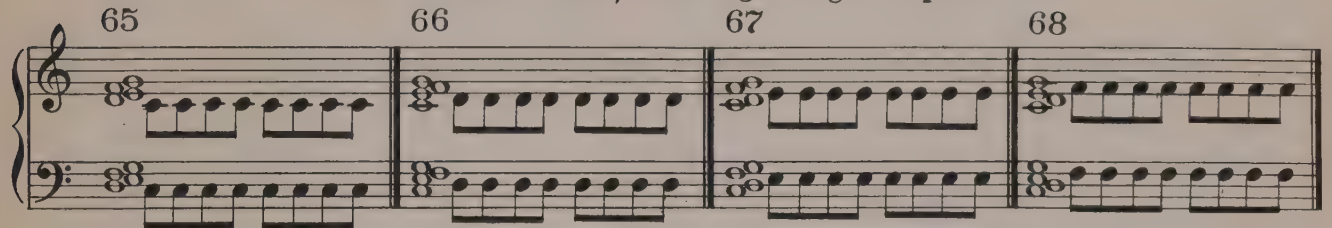



41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58

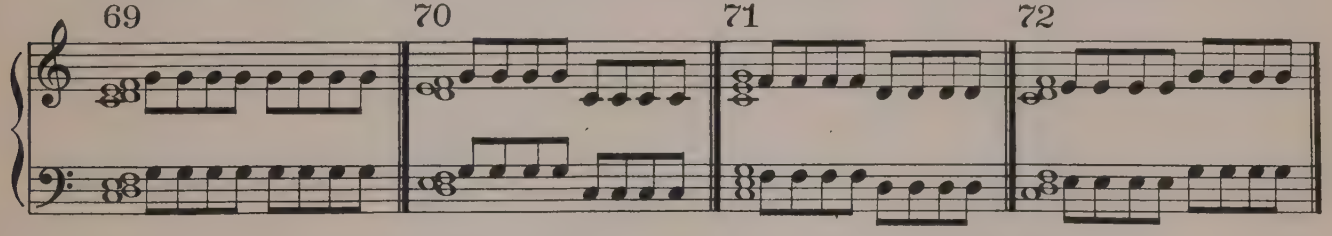




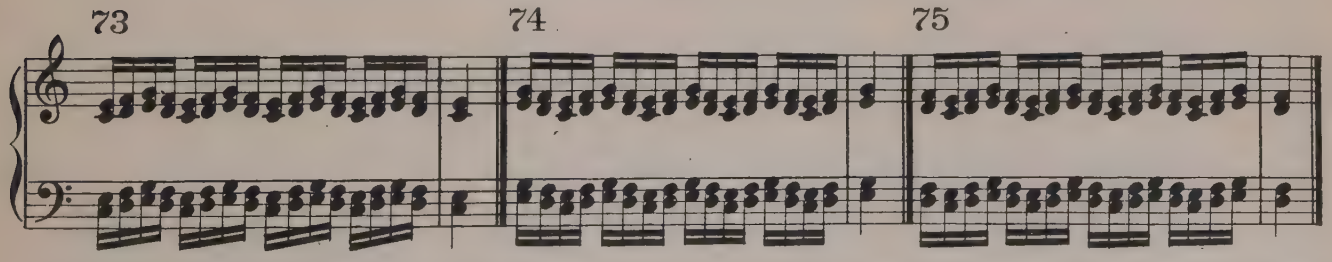
The Anchored Hand, with single fingers repeated



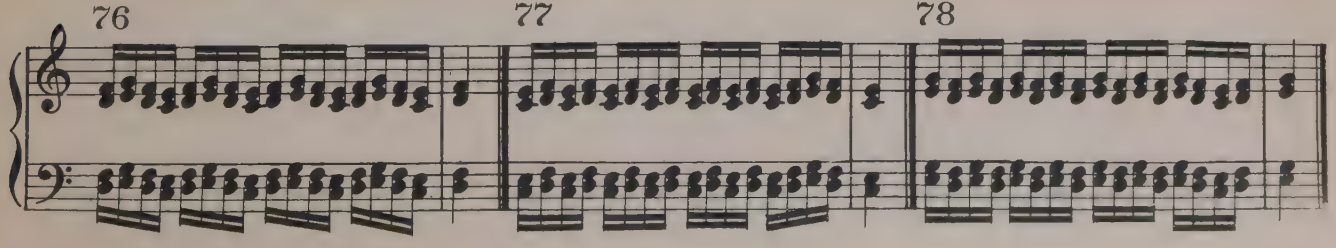
Great care must be exercised to avoid stiffness. Do not force the tone in the playing fingers, and do not push stiffly against the held keys.



CONSECUTIVE SUCCESSION OF DOUBLE THIRDS



Avoid tension in the hand or wrist. Play with moving fingers, exactly together, lifting an equal distance, and keeping the arm and hand quiet.



Scales and Cadences

IN ALL THE MAJOR AND MINOR KEYS

Omit the repetition of the upper note when played upward and return without a break

C Major

Also play the Harmonic form of the Scale of C Minor, the parallel minor. Do the same with each succeeding major scale.

A Minor

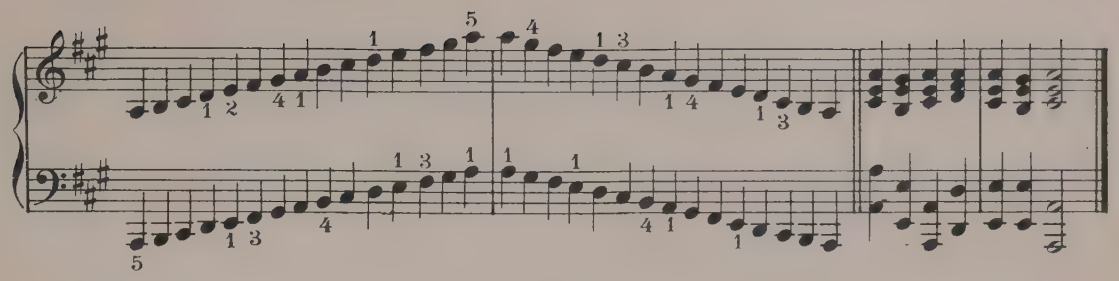
G Major

E Minor

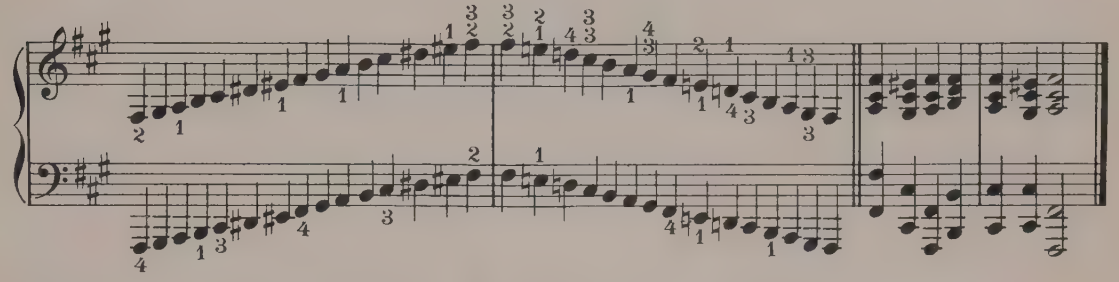
D Major

B Minor

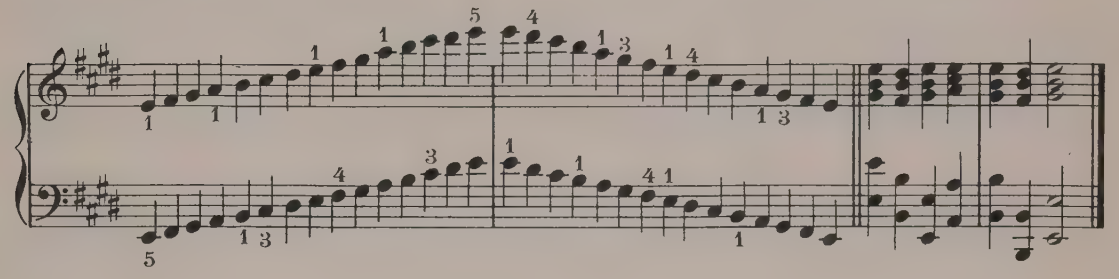
A Major



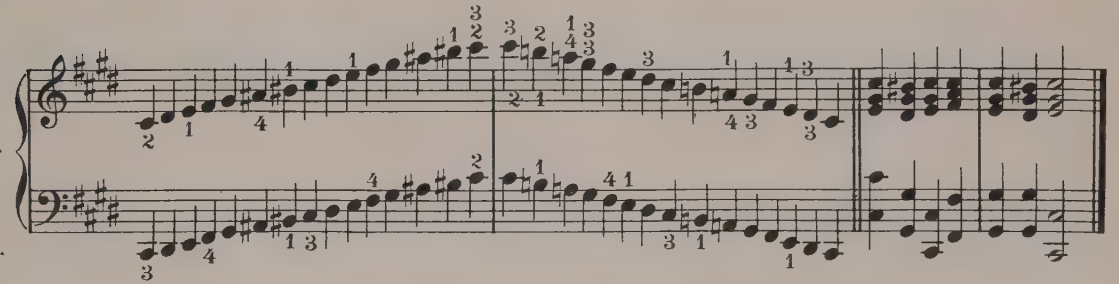
F sharp minor



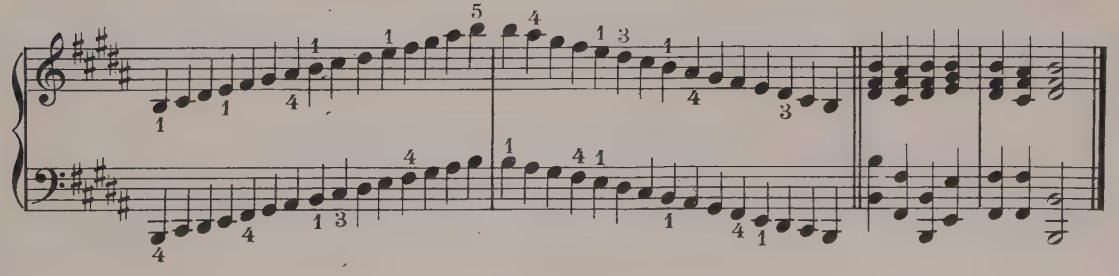
E Major



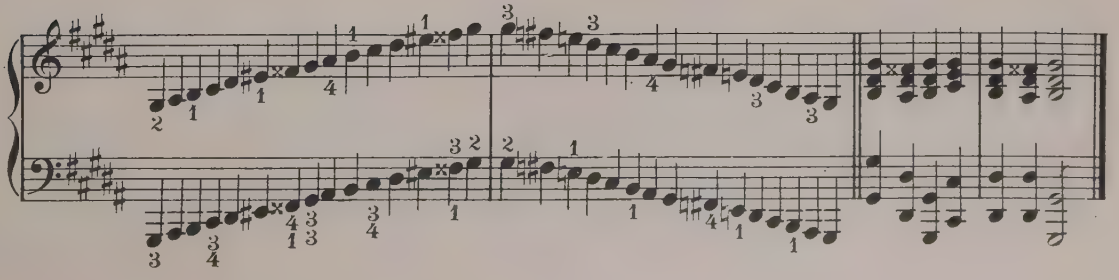
C sharp minor



B Major



G sharp minor



F sharp major

D sharp minor

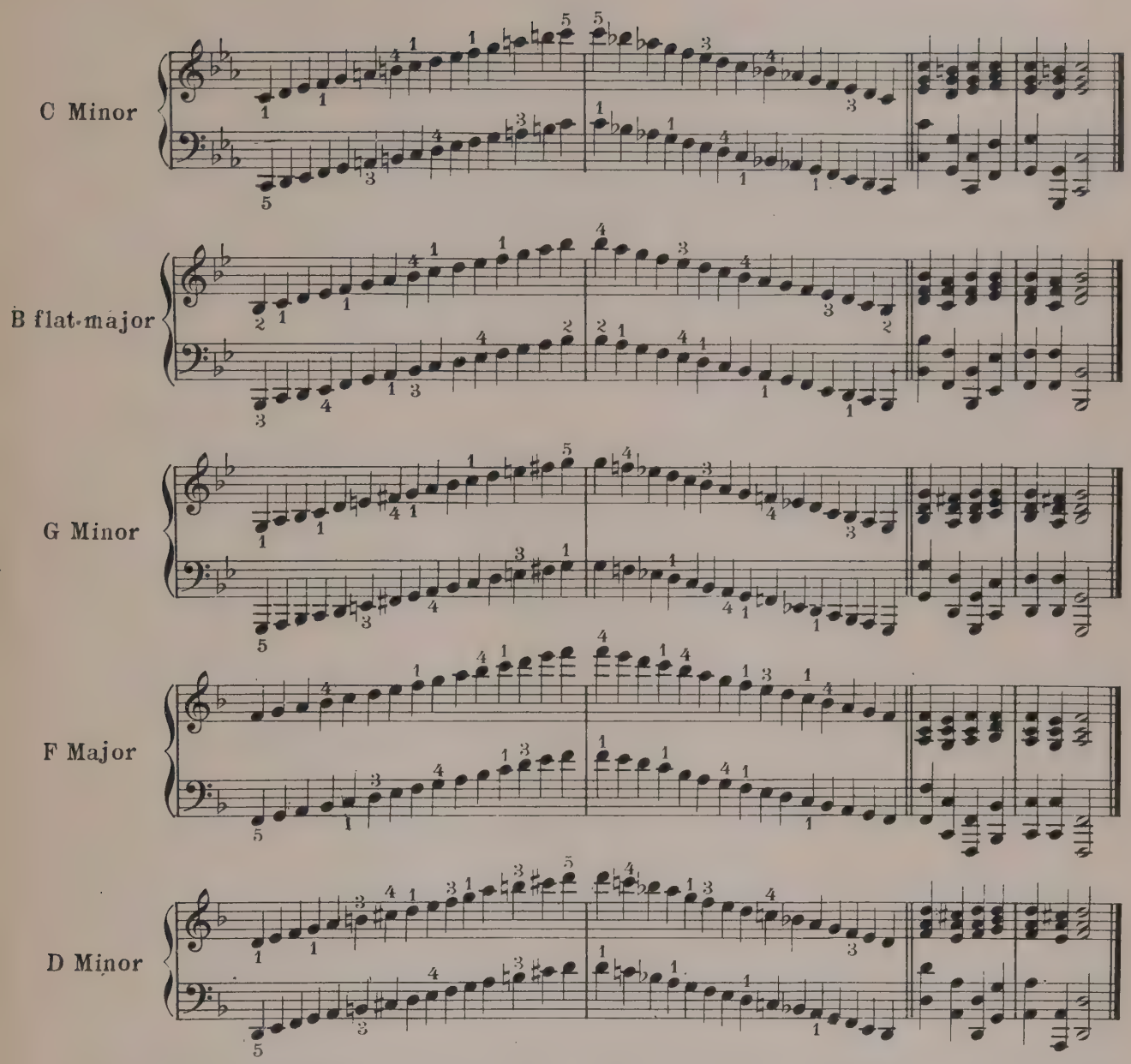
D flat major

B flat minor

A flat major

F Minor

E flat major



Each major scale is followed by its relative minor scale. This is done to establish the family relationship from the use of the same Key signature.

SCALES FOR FIRST HALF OF THE GRADE

C, G, D, A, E, B, and F major; A, E, G, and D minor.

SCALES FOR LAST HALF OF THE GRADE

B♭, E♭, A♭, D♭, and G♭ major; C, F and B minor; the previous scales to be reviewed for increased velocity and flexibility.

Play all scales with each hand alone until well learned. When the hands are first played together, play them in contrary motion, then in paralled motion. The Chromatic scale should be played a few times each day. Delay until the Third Grade those scales that are omitted in the above list.

N 33-734-33

PRACTICAL DEFINITIONS FOR THE MUSICAL TERMS USED IN THIS VOLUME.

A

Ad libitum *(ad lib')* At the pleasure of the player
Adagio Very slowly
Allargando Larger; broaden
Anima - Animato Animated; with life
Assai Very; Much
A tempo In Time; the original speed again

B

Brillante In a brilliant manner

C

Calando Dying away; slower and softer
Cantabile In a singing style
Cantando Very singing tone quality
Con With
Con moto With motion or movement
Con brio With life, spirit
Con fuoco With fire, vigor
Con tenerezza Tenderly; with delicacy
Con fantasia See Ad libitum
Crescendo *(cresc)* Gradually louder and louder

D

Dim. e poco rit Gradually softer, and a slight ritard
Dolce Sweetly
Dolcissimo With extreme sweetness and delicacy
Dolce ed espressivo Sweetly and with expression
Decresc - Diminuendo Gradually growing softer

E

Espressivo - Con Espressione, With expression
Energico With energy

G

Giocoso In a jocular style; humorously
Grandioso Grandly; rather broad
Grave Extremely slow; solemnly
Grazioso - Con Grazia With grace; elegance
Graziosamente Extremely graceful

L

Largo Large; dignified
Leggierissimo As lightly as possible
Leggiero Lightly
Lento Slow

M

Maestoso Majestic in style
Maggiore Major
Marcato Marked, pronounced; bring out stronger
Marcato il canto The melody well emphasized
Metronome A clock instrument for ascertaining speed and beating exact time
Minore Minor
Molto Much
Molto cresc. Much crescendo
M. M. (♩=112) 112 quarters to a minute, one to each beat of metronome set at 112

N

Non Not
Non legato Not legato; the tones slightly detatched

P

Piu lento Slower than the preceding part
Poco A little
Poco piu tranquillo A little more tranquil; quieter
Prestissimo As fast as possible
Presto Very fast

R

Rallentando Gradually grow slower
Ritard *(rit)* **ritardando, ritenuto,** Hold back; grow slower
Rinforzando *(Rinf')* Reinforced; each tone strongly emphasized
Risoluto In a resolute determined manner
Rubato Flexible; Not in strict time; with expression

S

Scheroso - Scherzando In a light playful style
Semplice Simply
Sempre Always. **Sempre Staccato,** Continually staccato
Senza Without. **senza Ped.** Without Ped.
Simile Continue in the same way
Spiritoso - Con Spirito With spirit; bright; animated
Smorzando *(Smorz)* Suddenly smother the tone
Sostenuto Sustained; also means broader
Strepitoso Furiously
Stringendo *(String)* Considerable continual increase in speed

T

Tempo I - Tempo primo The same speed as at first
Temp di In the time, or speed of; **Tempo di Valse** In Waltz time
Tenuto *(Ten)* Clinging *(pressure)*; make tone sing
Triste Sad
Tristamente Very sadly

U

un A
un poco A little

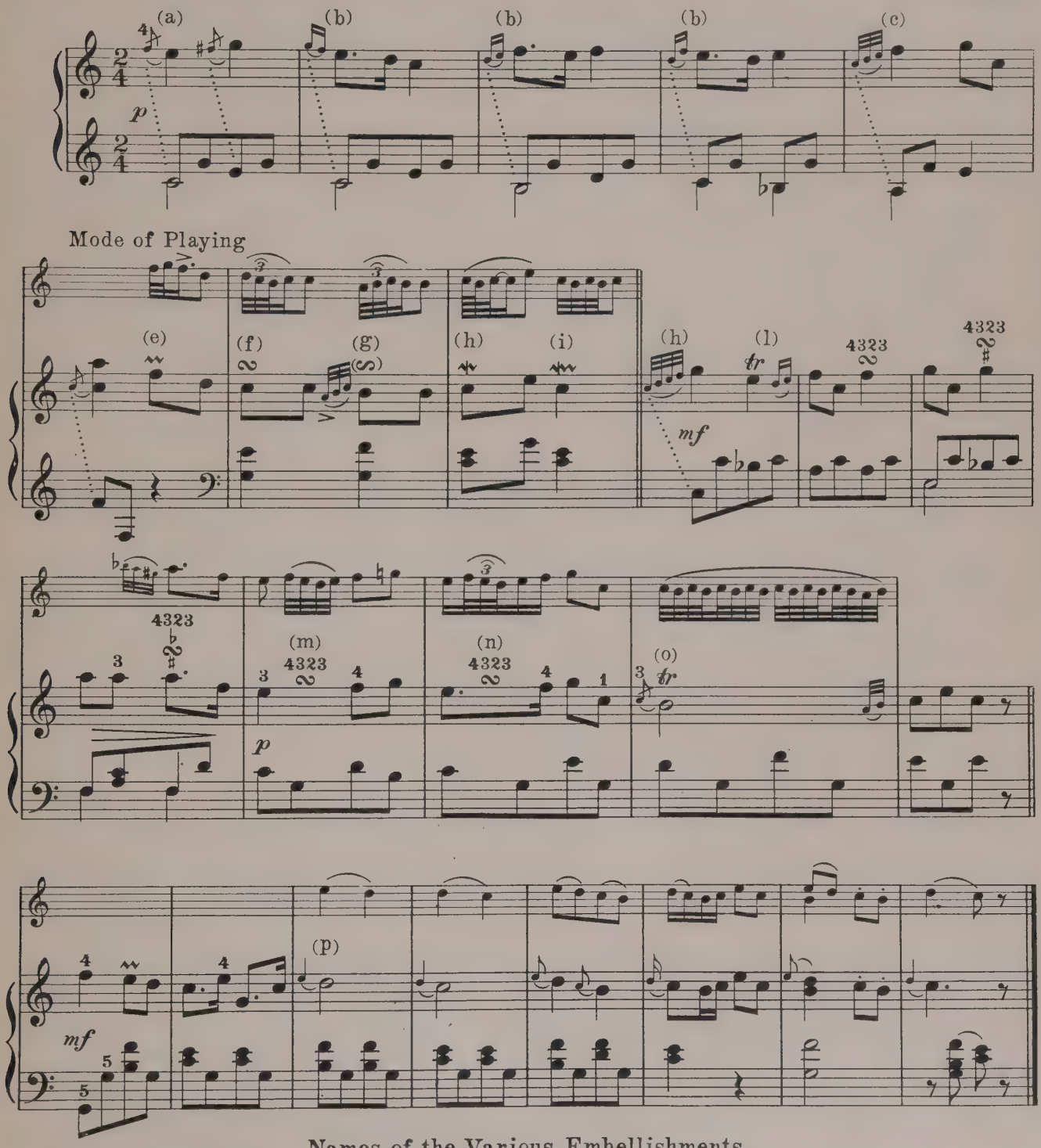
V

Viva - Vivace Vivaceously; sprightly; with animation
Volante Flying; with extreme speed and deftness

EMBELLISHMENTS

The "classical" interpretation of those embellishments most commonly used are here applied to a piece. First play with all the embellishments omitted, to establish the melodic outline. Then add the embellishments, one at a time, studying and playing each individual illustration until it is memorized as to note values and manner of playing, and can be executed fluently. Refer to these illustrations when any embellishment is met in studies or pieces.

F. A. SCHULZ



Names of the Various Embellishments

(a) Acciaccatura – crushed note; (b) Gruppetto – short slide; (c) The slide; (d) Acciaccatura, applied to double notes; (e) Prall-triller – inverted mordent; (f) Turn, over a note; (g) Inverted Turn, written as a slide, also its sign given; (h) Mordent; (i) Double Mordent; (k) Long Slide; (l) Trill with ending; (m) Turn, between two notes; (n) Turn between the notes of a dotted group; (o) Trill with acciaccatura, an indication to begin on the upper Trill note; (p) Appoggiatura, long grace note or leaning note.

TECHNICAL EXERCISES

For the last half of The Second Grade

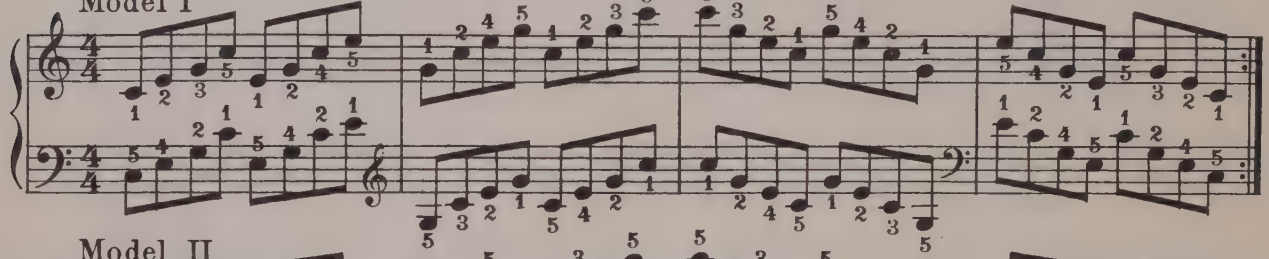
TONIC CHORDS AND ARPEGGIOS

In the easier major and minor Keys

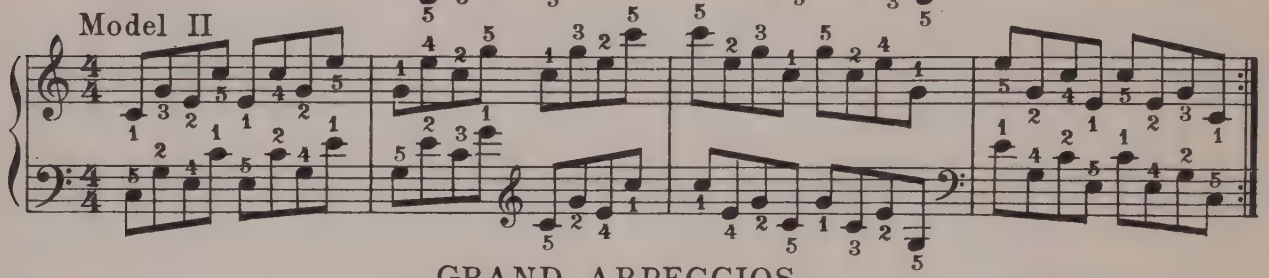
The models given for C Major are to be applied to the chords in the following Keys. Observe care in the playing of full chords, as in some cases they may strain the hands or wrists. They should be sparingly practised by those whose hand span is limited. Attain mastery with separate hands before playing the hands together.

ARPEGGIOS – BROKEN CHORDS

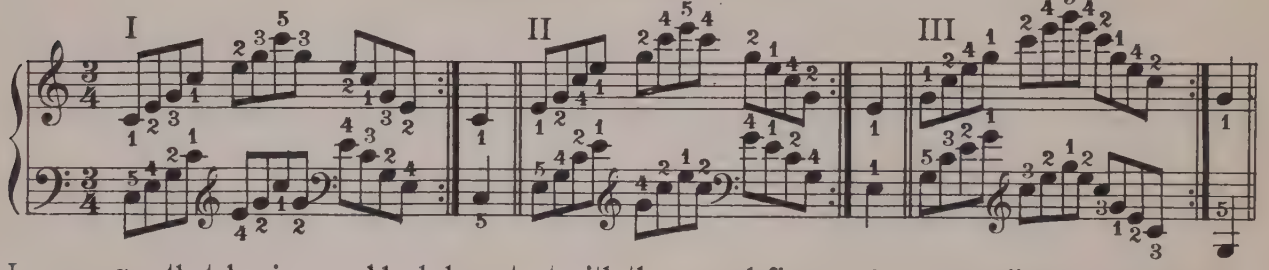
Model I



Model II

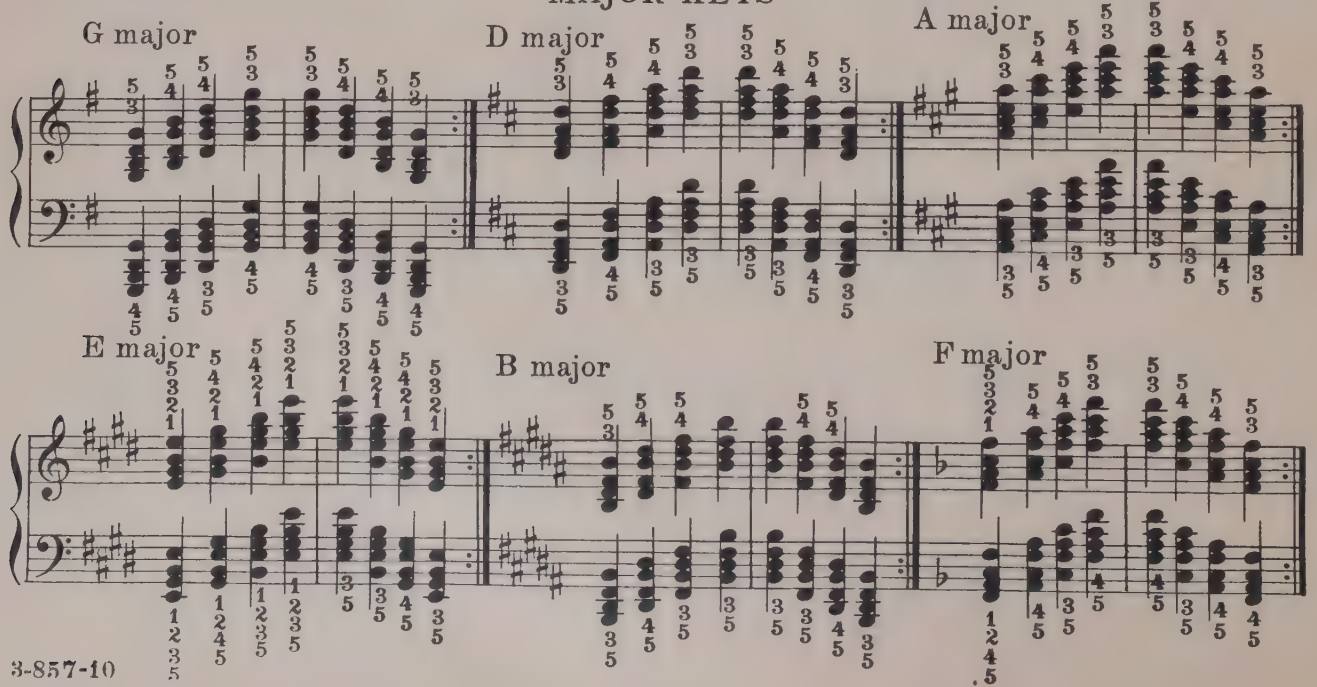


GRAND ARPEGGIOS

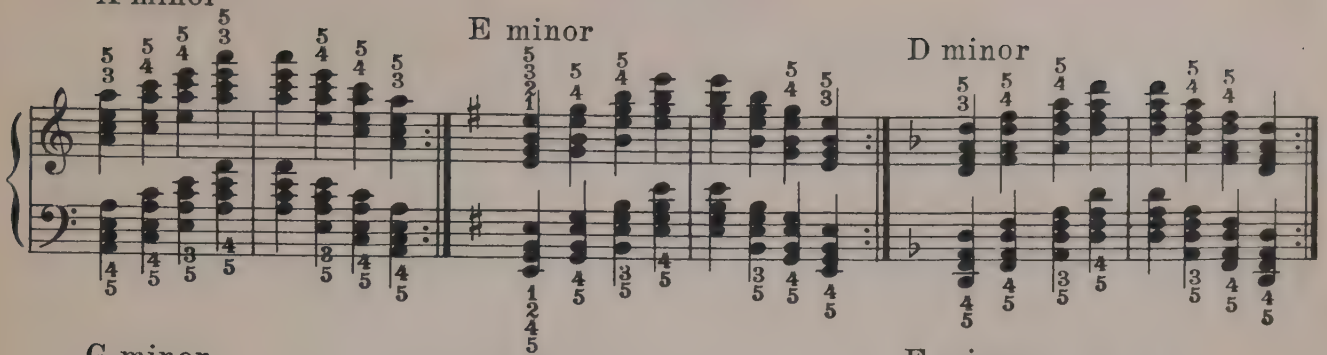


In passages that begin on a black key start with the second finger (*R. H.*, ascending, *L. H.*, descending) and play the thumb on the first white key.

MAJOR KEYS



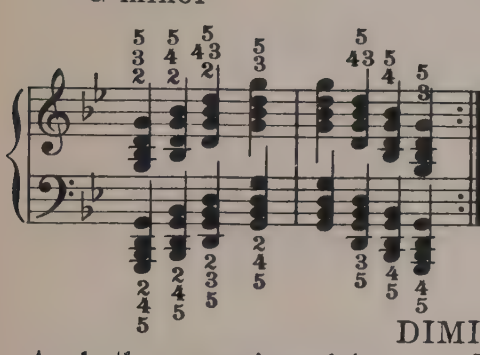
A minor



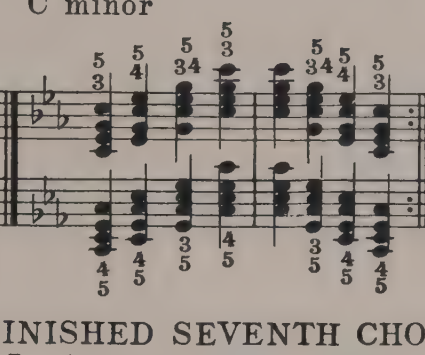
E minor

D minor

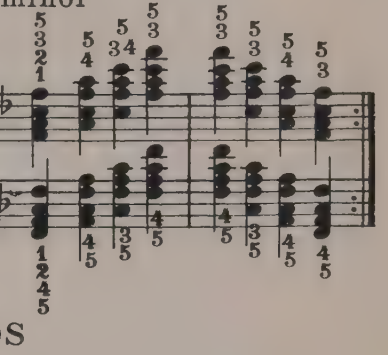
G minor



C minor



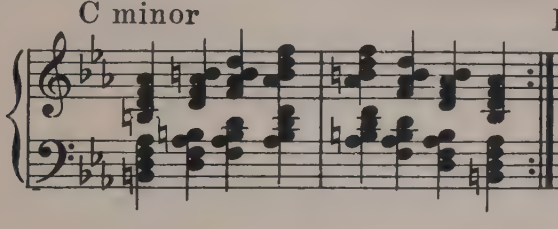
F minor



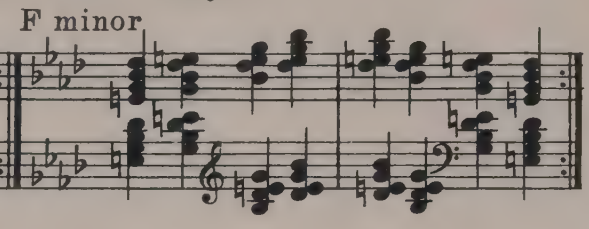
DIMINISHED SEVENTH CHORDS

Apply the arpeggio models. In the easier Minor Keys.

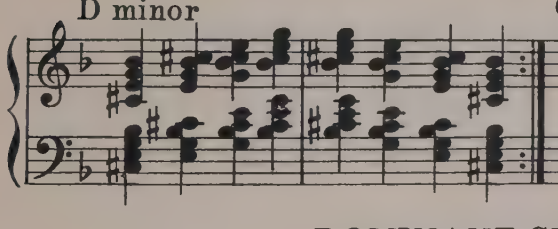
C minor



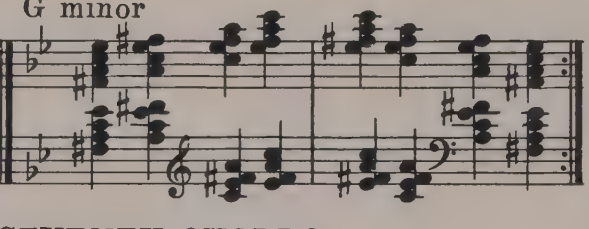
F minor



D minor



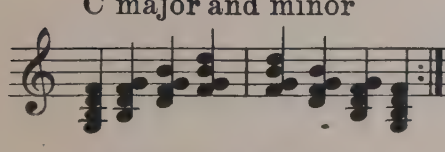
G minor



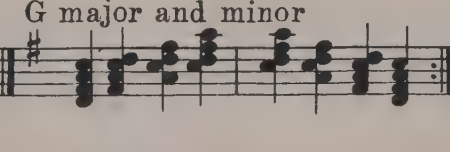
DOMINANT SEVENTH CHORDS

In the easier Major and Minor Keys.

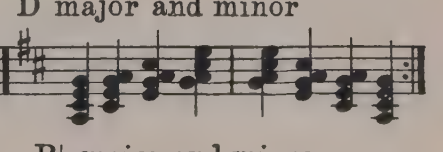
C major and minor



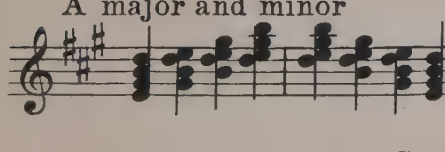
G major and minor



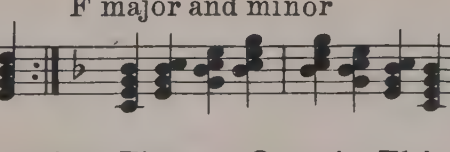
D major and minor



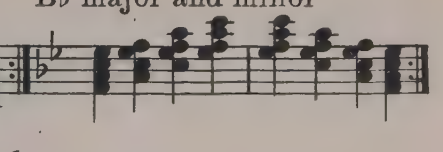
A major and minor



F major and minor



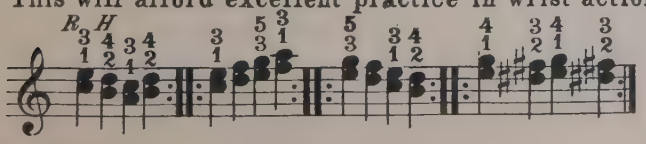
B♭ major and minor



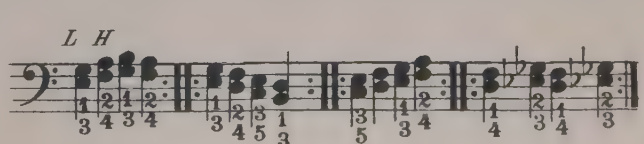
Crossing Fingers Over in Thirds.

The transposing of these exercises will prepare the hands for any Thirds that may occur in this Grade. Also practise the scales in staccato Thirds: 1-3, 1-3, 2-4, 2-4 and 3-5, 3-5; and in Staccato Sixths: 1-5. This will afford excellent practice in wrist action.

R. H.



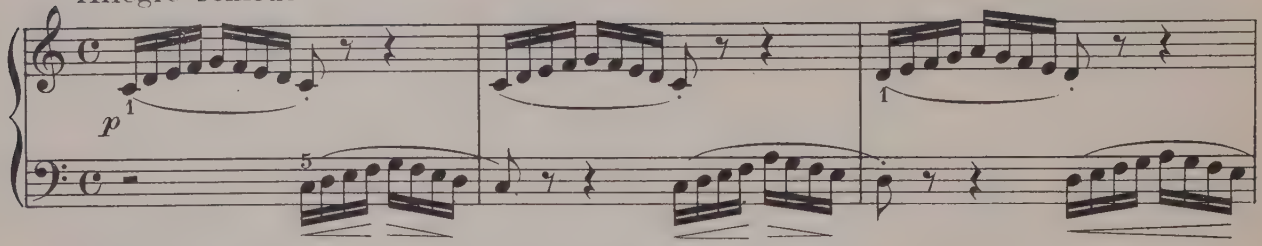
L. H.



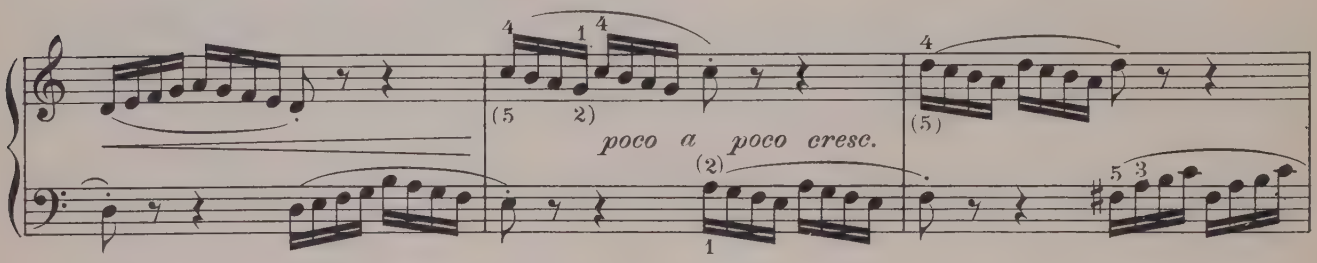
SECOND GRADE STUDIES

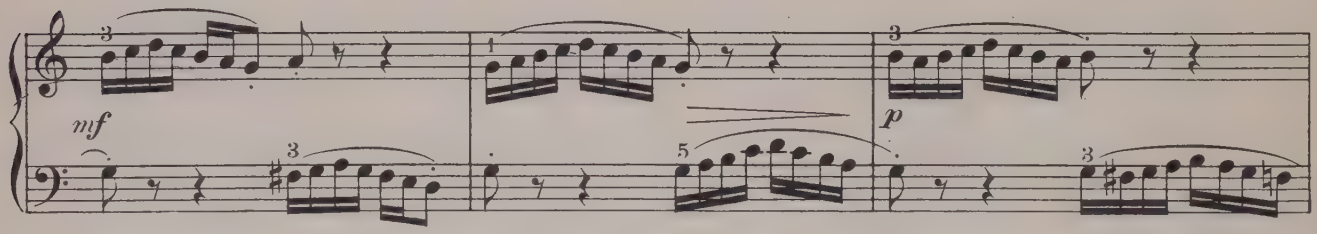
KÖHLER, Op. 157, № 3

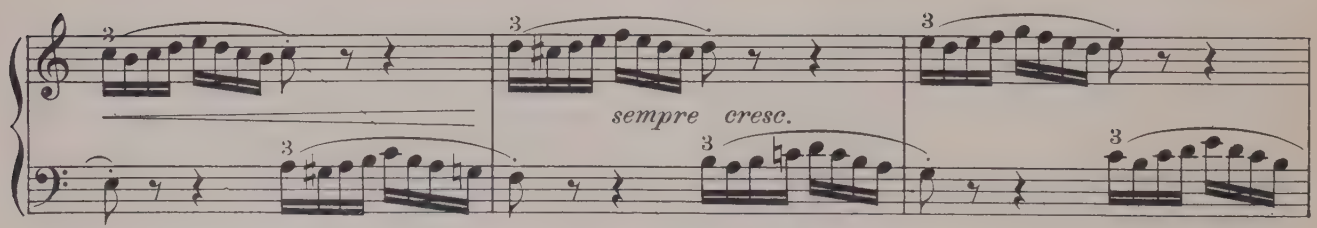
Allegro comodo

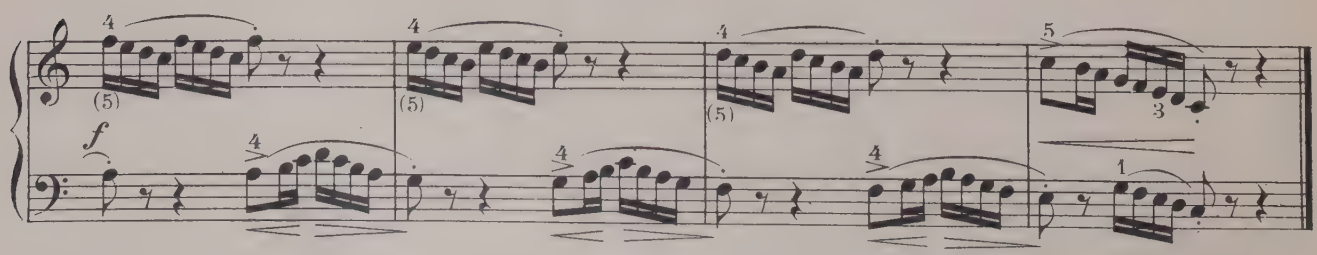


For fluency in continuous five-finger figures, with alternating hands.





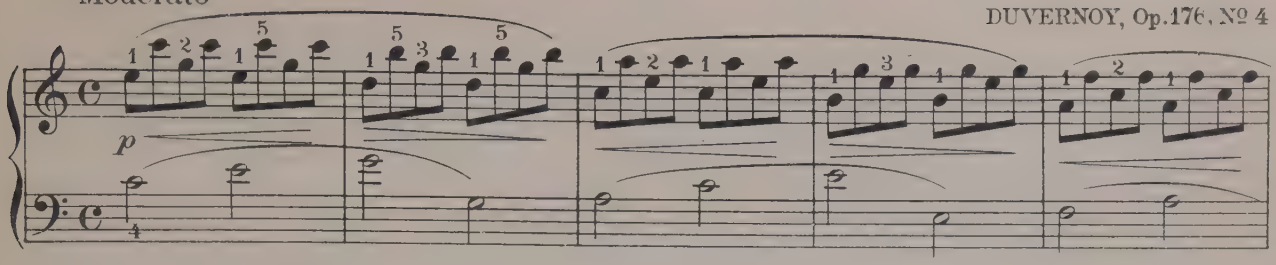




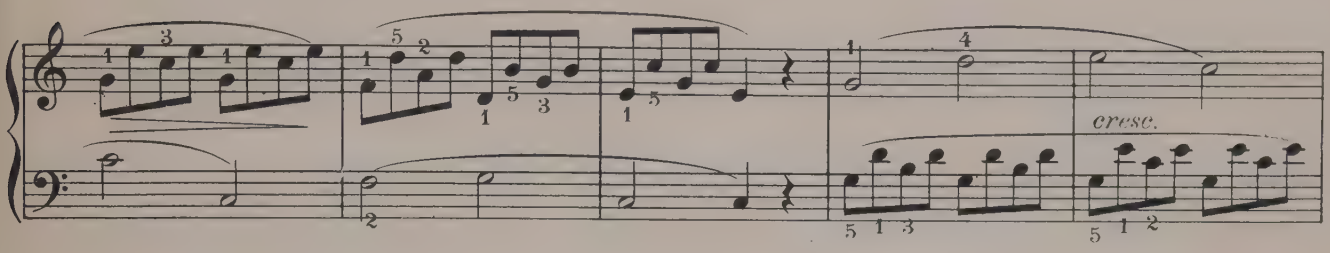
Practise slowly, with a firm even touch, at first. Eventually transpose to the neighboring major keys above and below original key.

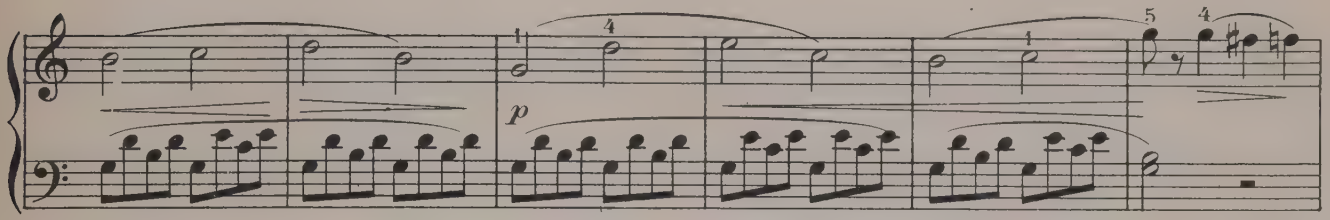
Moderato

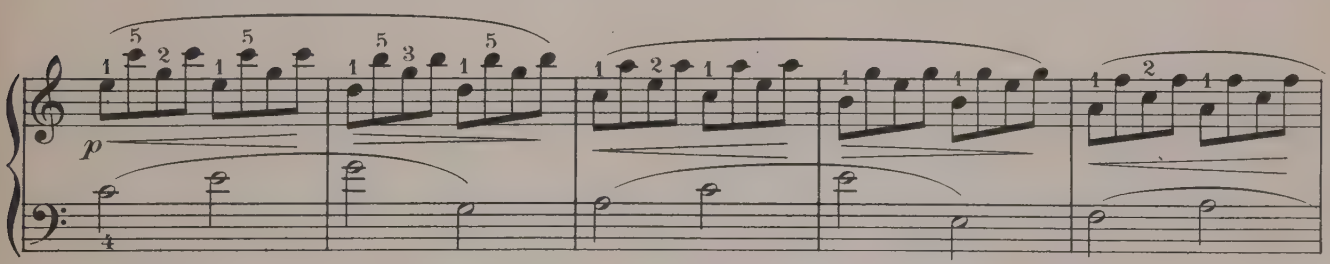
DUVERNOY, Op.176, № 4

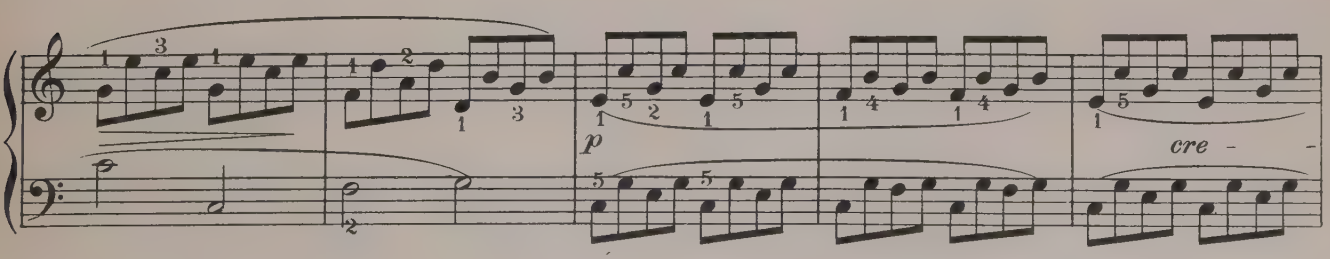


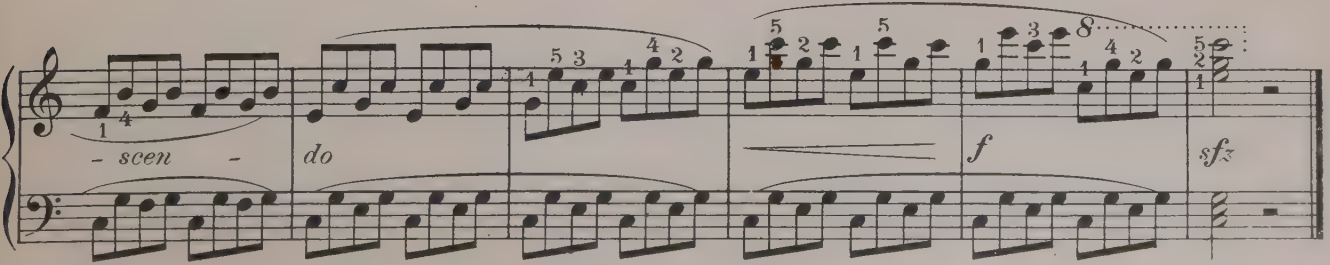
For finger development in continuous broken triads.







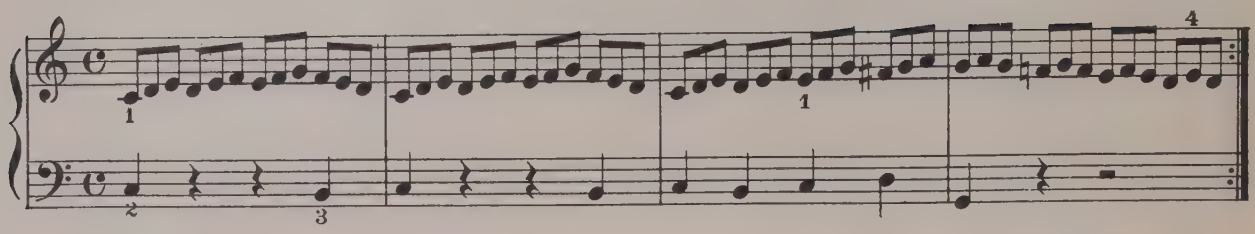




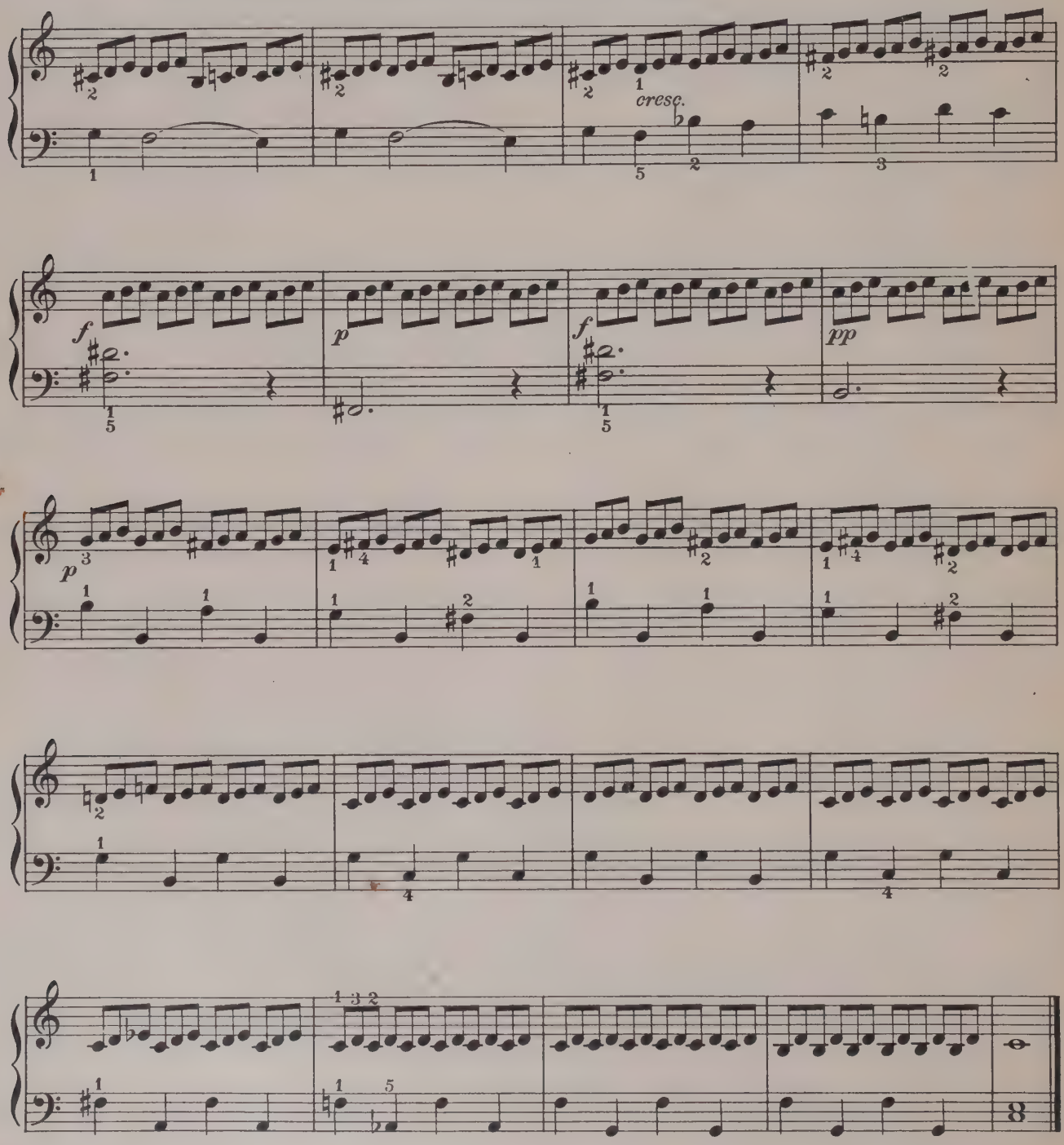
Slowly, with precise finger stroke and lift, at first. Later transpose to D, E, A and easier keys.

STUDY

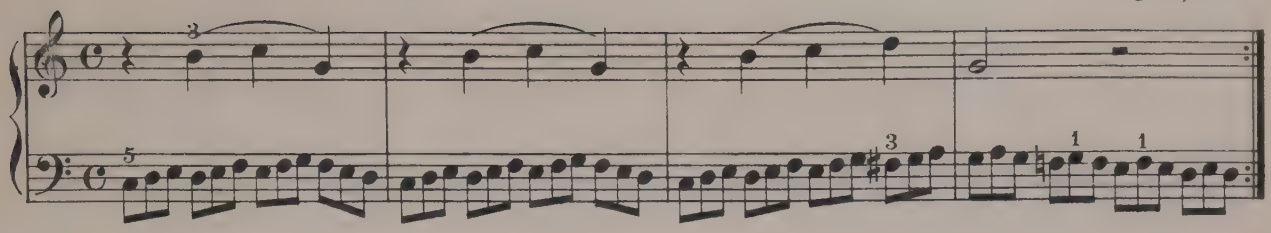
C. GURLITT
Op. 83, № 13.



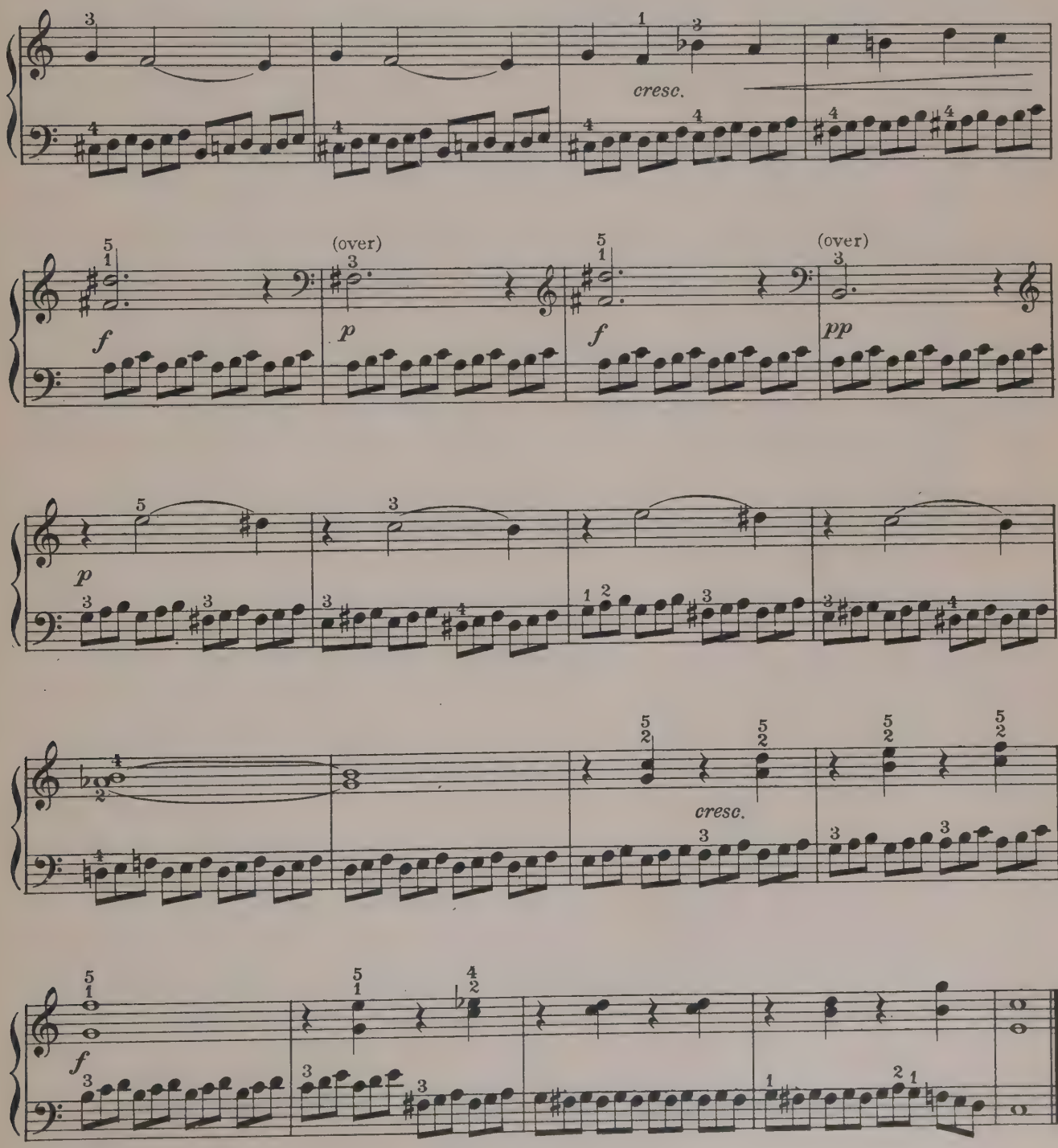
For right-hand dexterity in three-finger figures



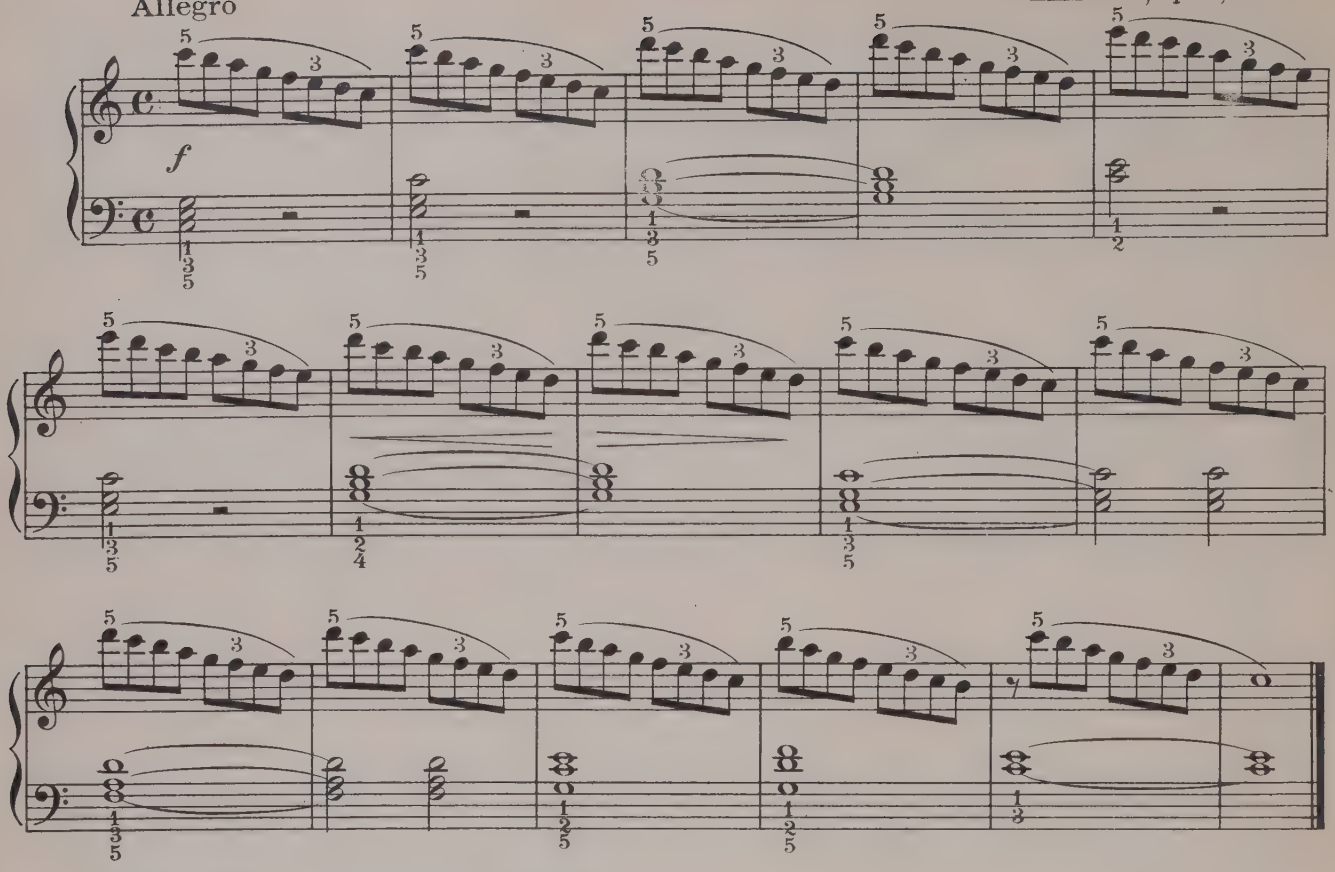
C. GURLITT
Op. 83, No. 14.



For left-hand dexterity in three-finger figures.

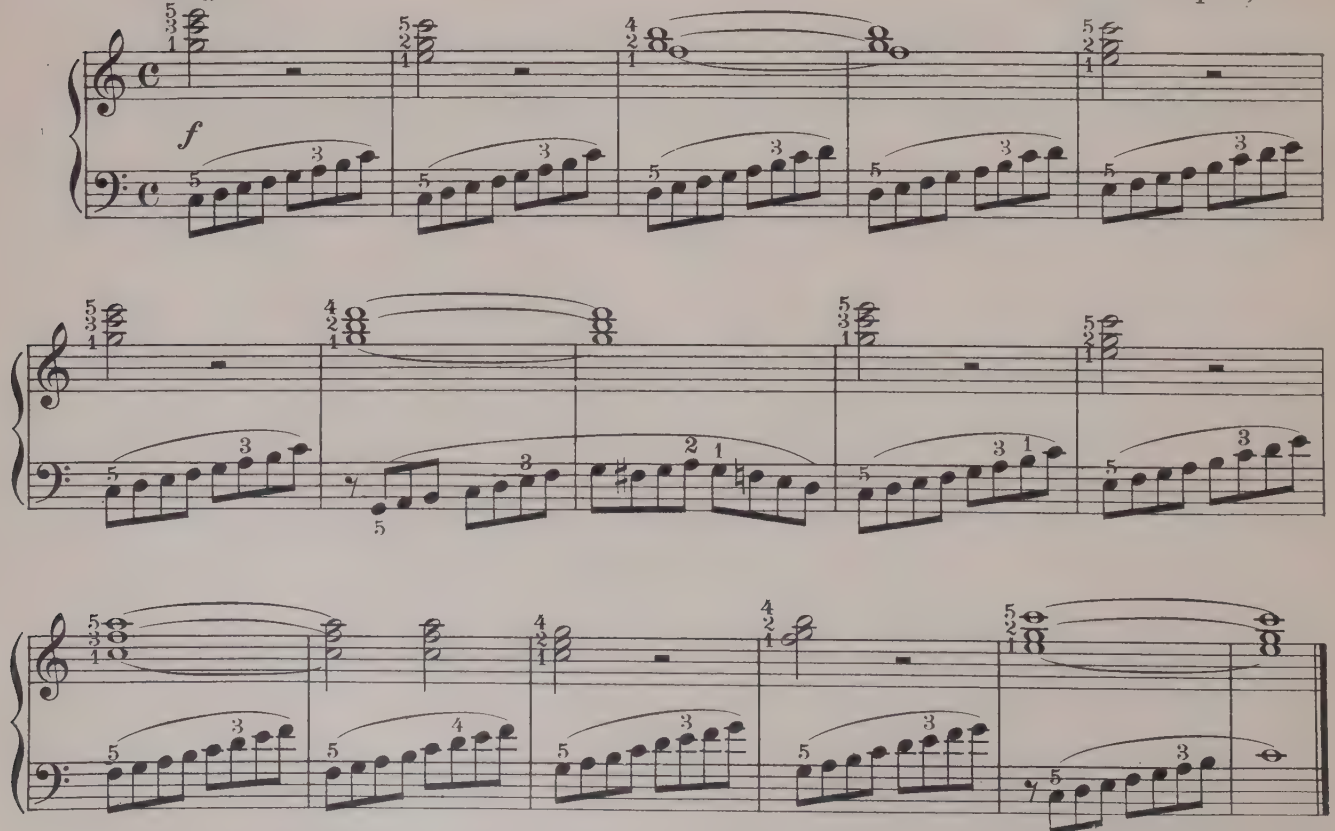


Allegro



For dexterity in simple scale passages.

Allegro



These two studies may be combined and played as one, by adding *D.C. al Fine.* Transpose to D, E, F, B, A and G noting change in fingering: B maj. *L.H.*, F maj. *R.H.*, and reason therefor.

Allegro moderato

p armonioso

For equality in broken triads, for alternating hands.

mf *cres-* *cen-* *-do* *p*

sf (1 2 4) *D. C. al ⊕ e poi la Coda*

Coda

cresc.

8

dim. e poco riten.

Piu lento

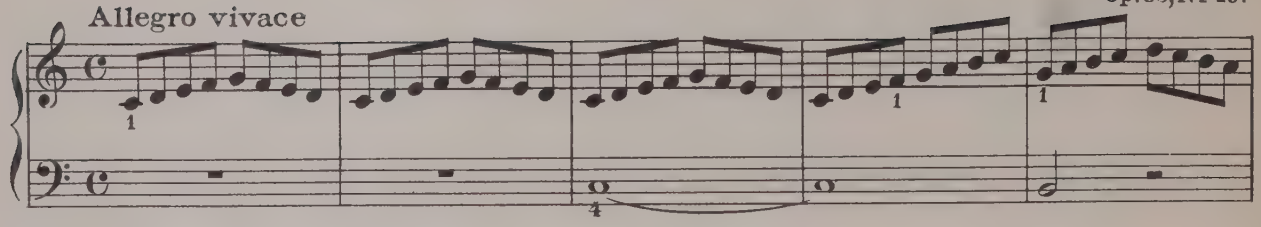
sf *p* *pp*

Play through twice before going to Coda. Later transpose to F and A, using same fingering.

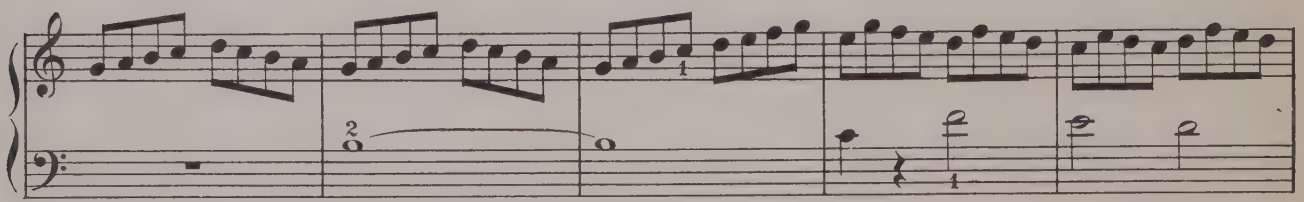
STUDY

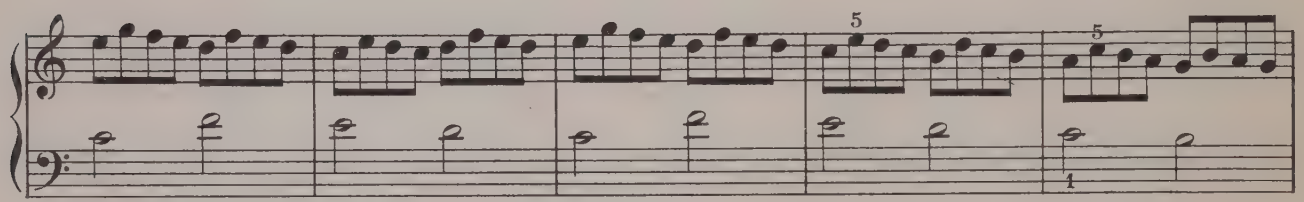
C. GURLITT
Op. 83, № 19.

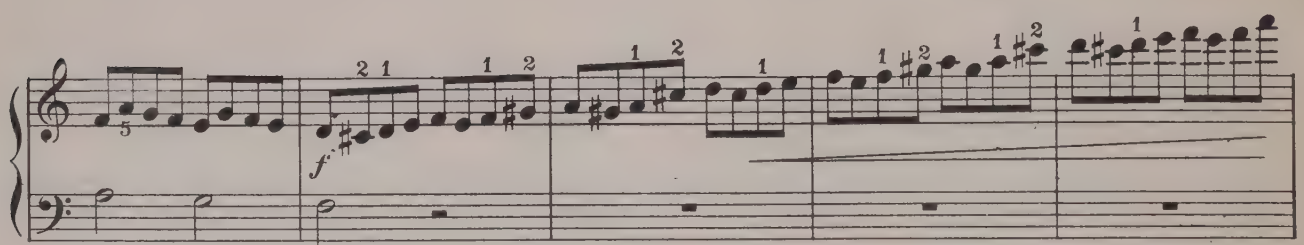
Allegro vivace

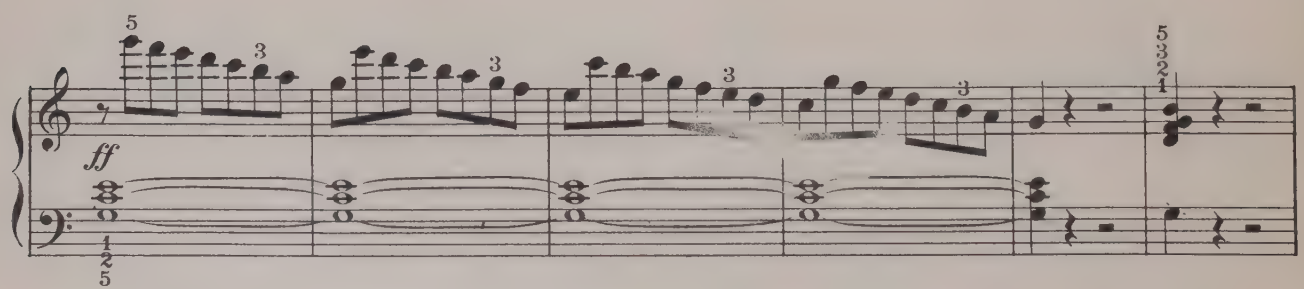


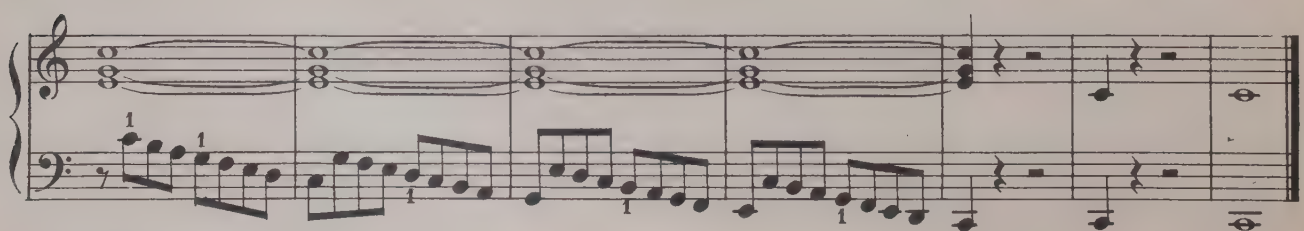
Skill and endurance in finger passages for the right hand.



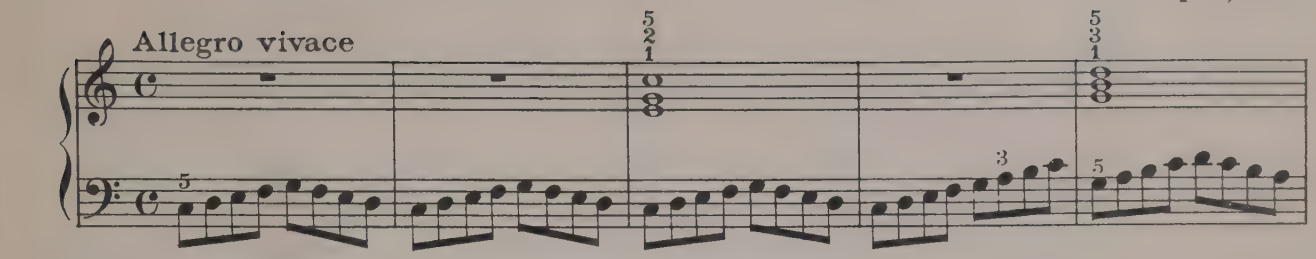




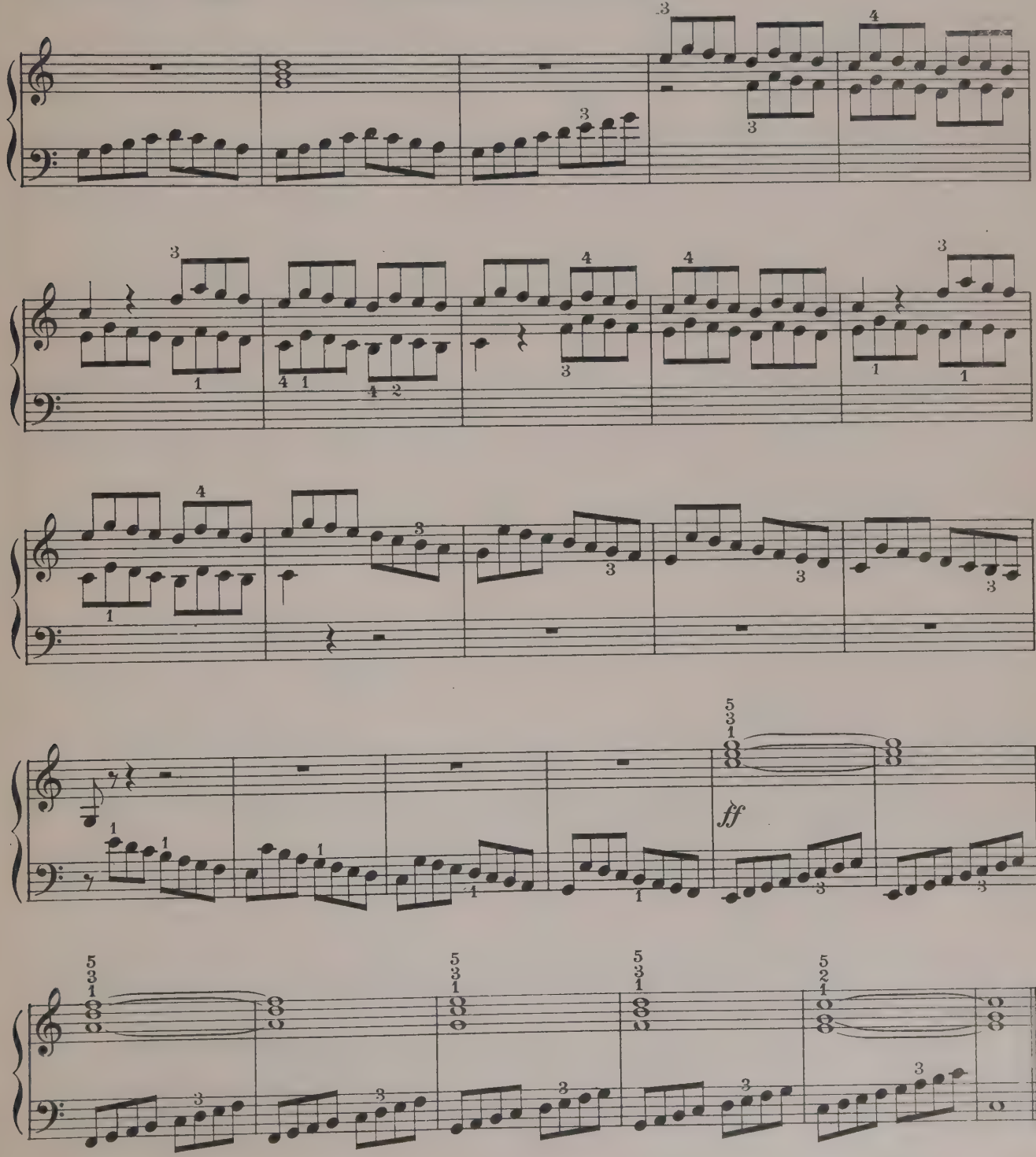




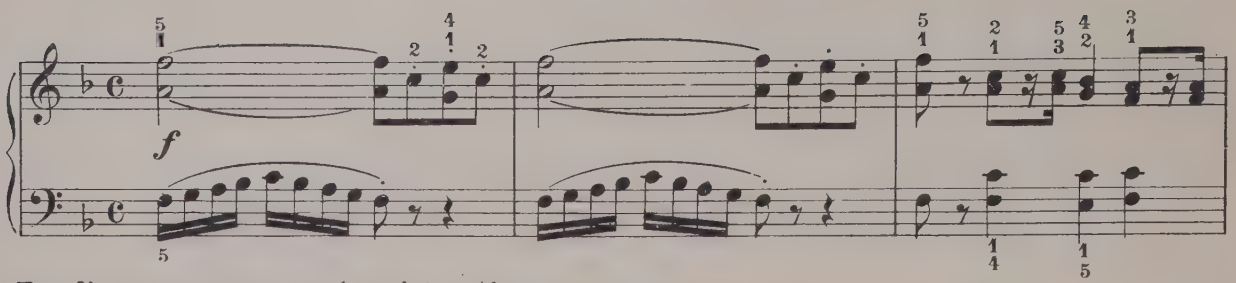
C. GURLITT
Op. 83, № 20.



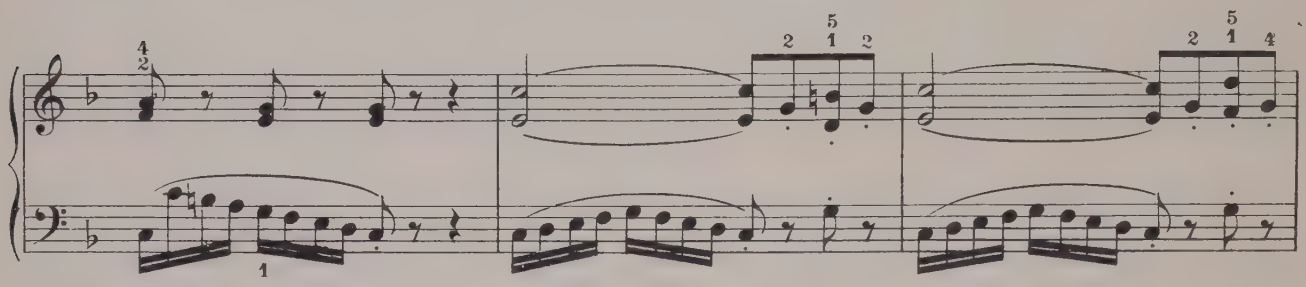
For skill and endurance in finger passages for the left hand.

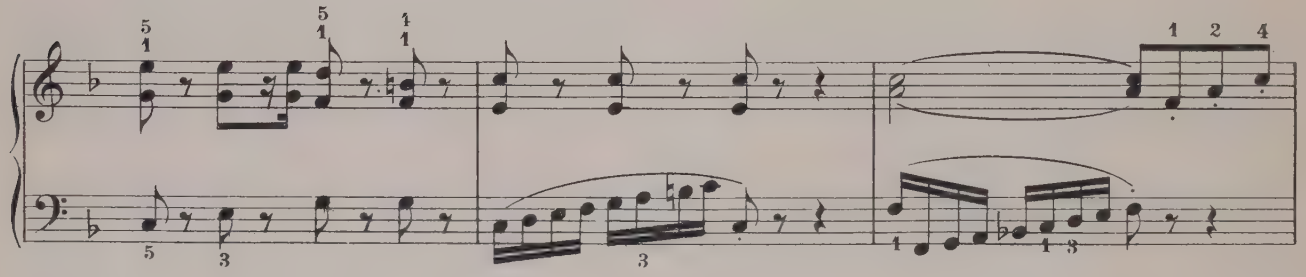


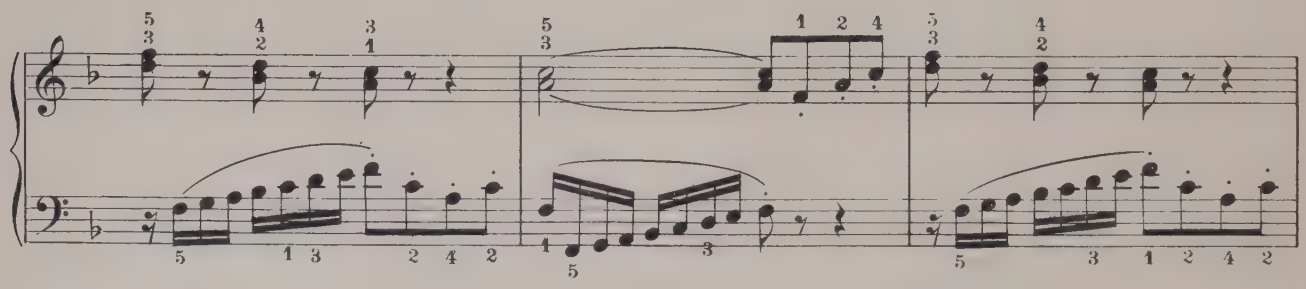
Tempo di marcia

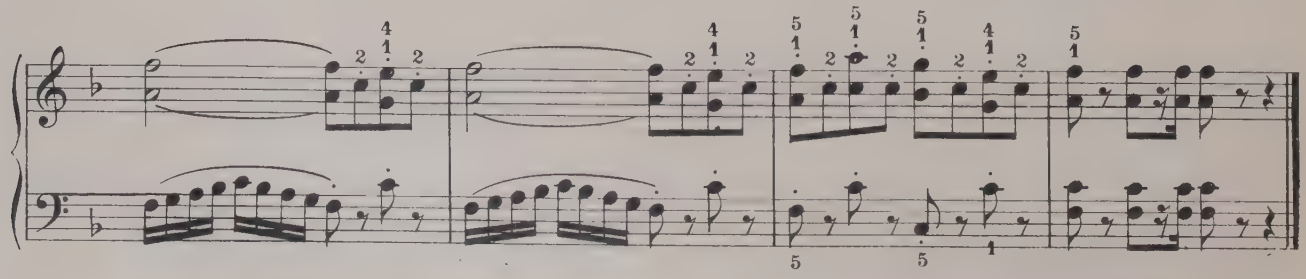


For finger passages and wrist action.









Moderato *(gradually increase to Allegro)*

KÖHLER, Op. 50, Nº 9

f

(Nos 9 & 10 may be played as one continuous study)

Development of force in continuous scale passages.

KÖHLER, Op. 50, Nº 10

f

The upper fingering is stronger for forte playing, and affords excellent practise. Practice both ways

Allegretto animato

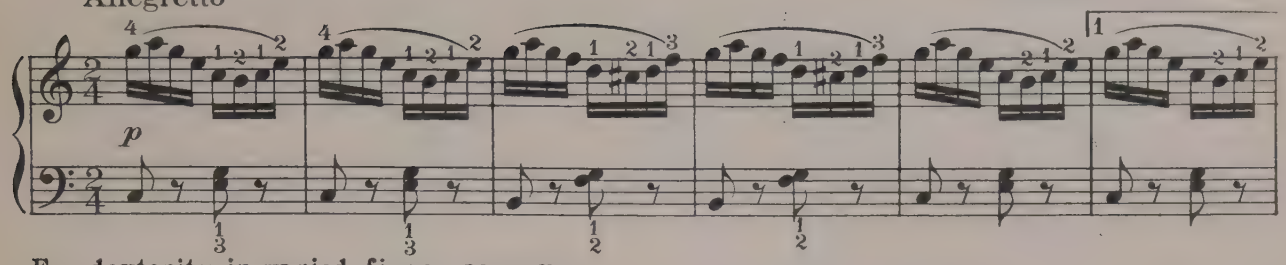
p vivamente *segue* *simile*

Mixed technical forms: Triplets, arpeggios, chords, and scales.

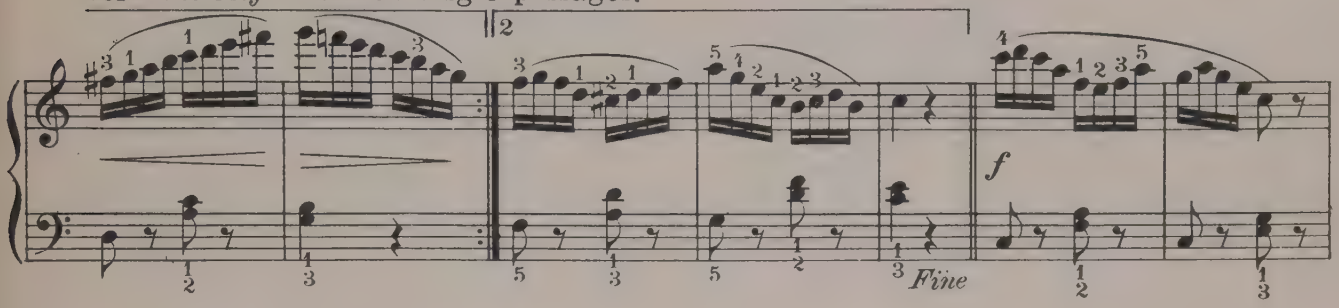
f *p* *simile* *mf* *f* *p* *f* *p* *f*

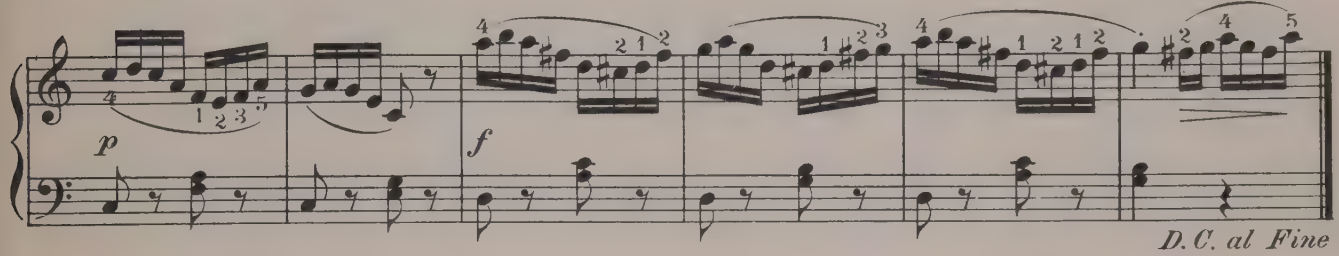
DUVERNOY, Op. 176, № 23

Allegretto



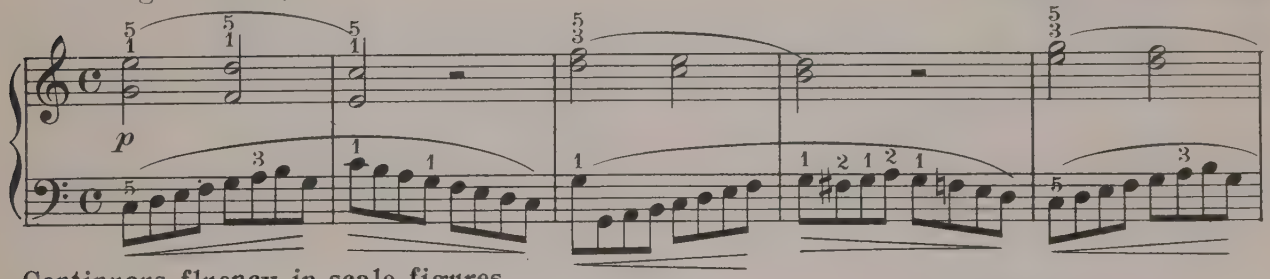
For dexterity in varied finger passages.



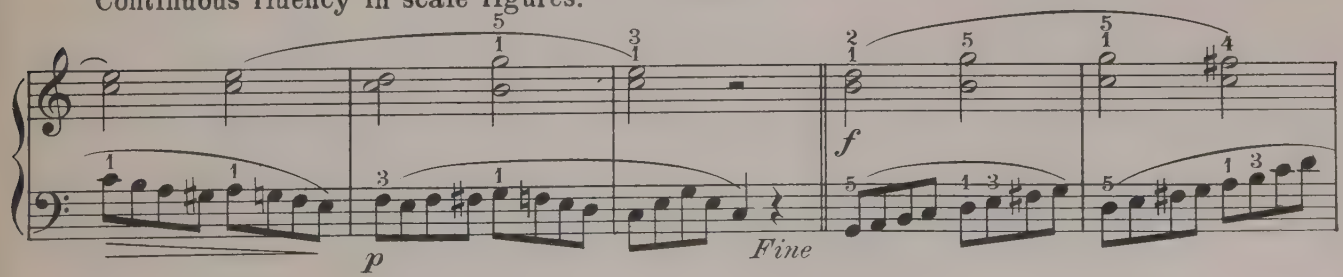


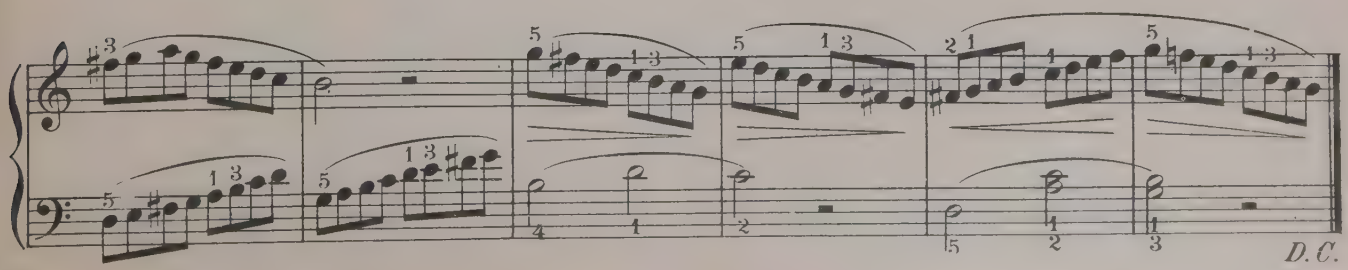
Allegro comodo

DUVERNOY, Op. 176, №13



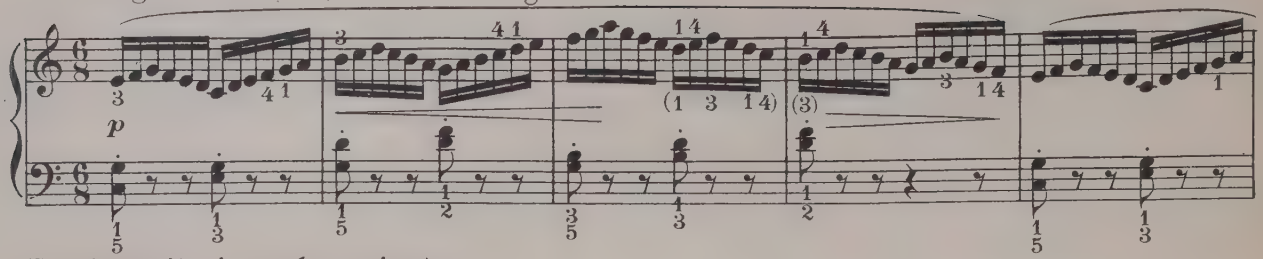
Continuous fluency in scale figures.



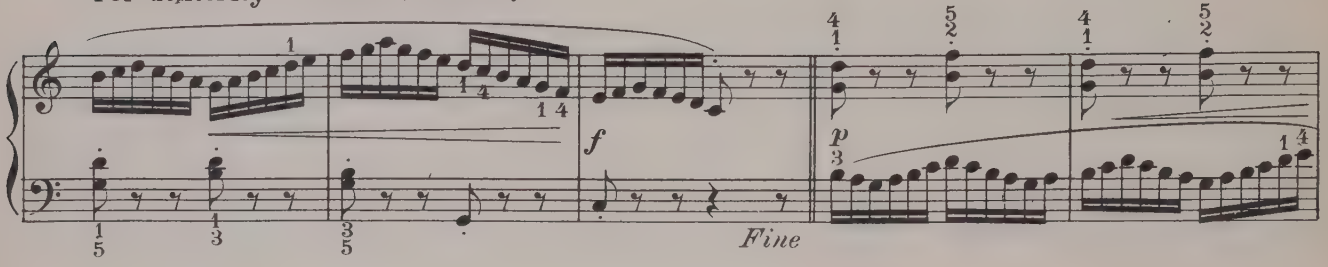


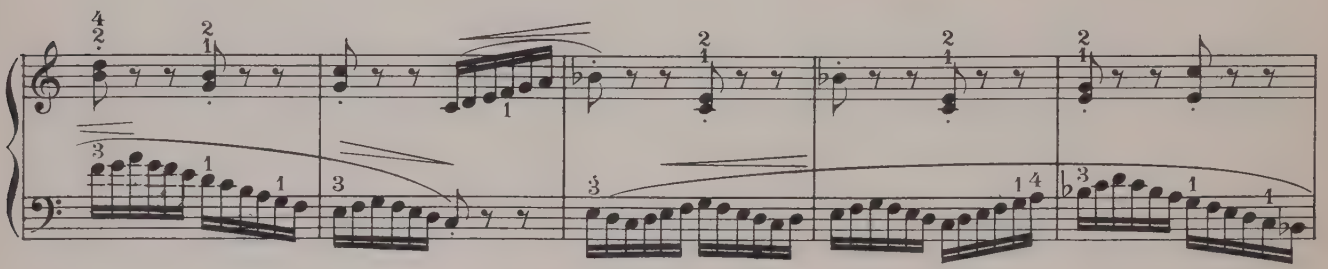
Allegro moderato *(increase to Allegro)*

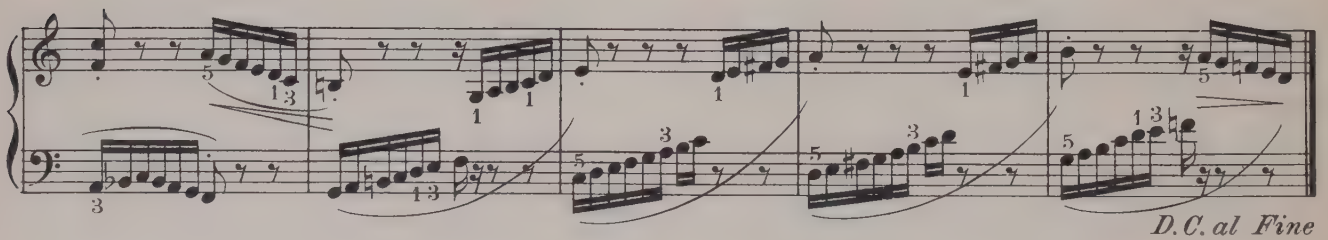
KÖHLER, Op. 157, № 11



For dexterity in scale variants.

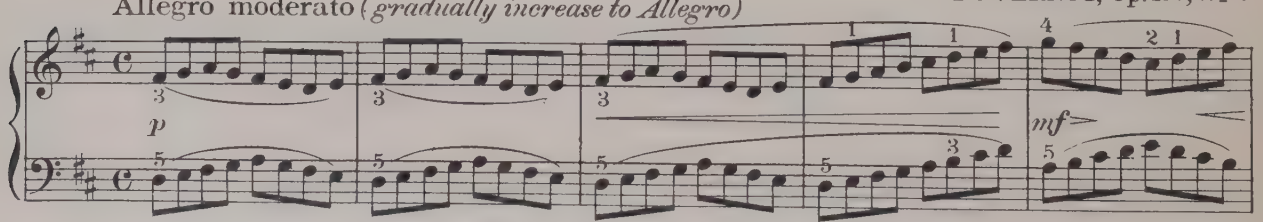




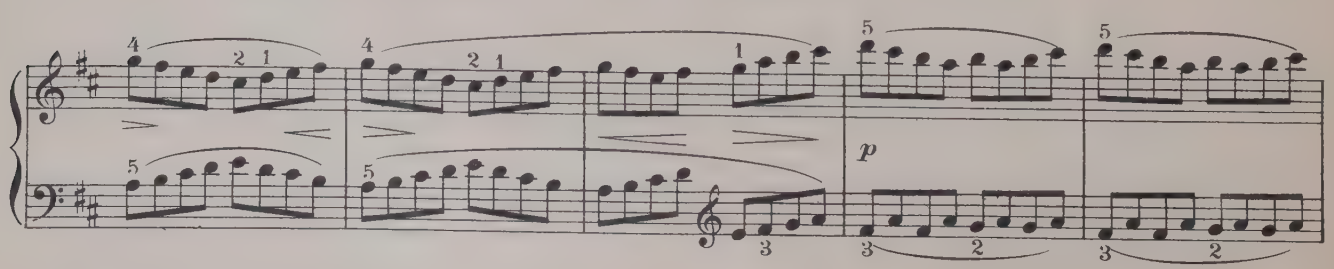


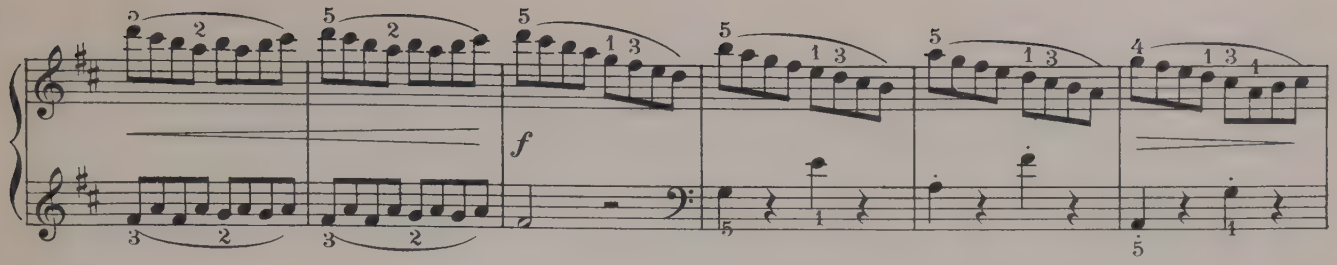
Allegro moderato *(gradually increase to Allegro)*

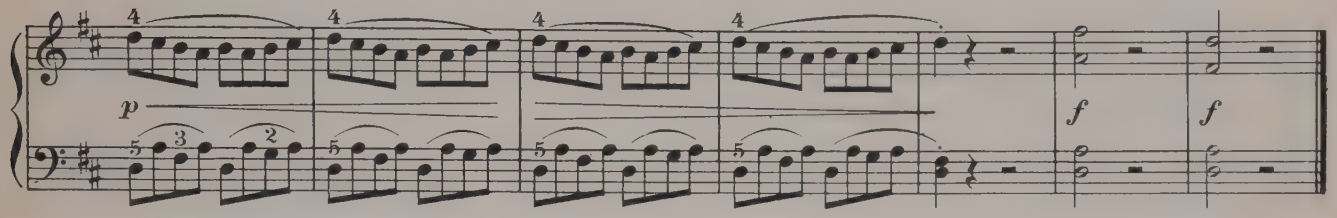
DUVERNOY, Op. 176, № 9



Practise hands separately at first. For fluency and equality in both hands.

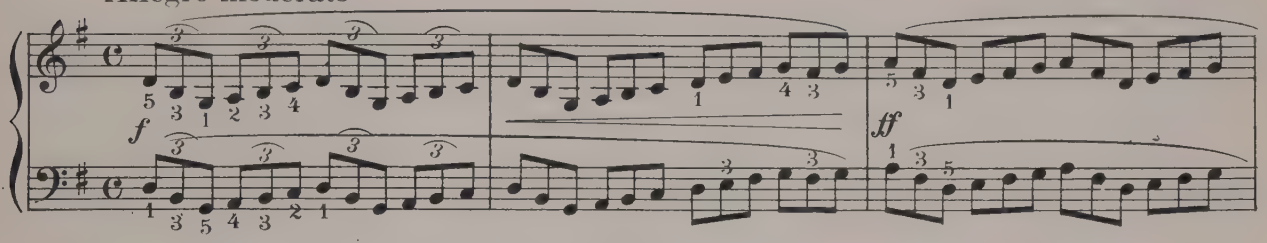




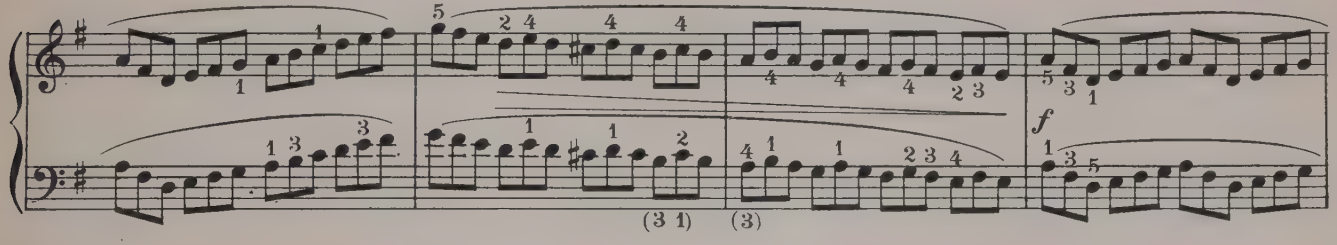


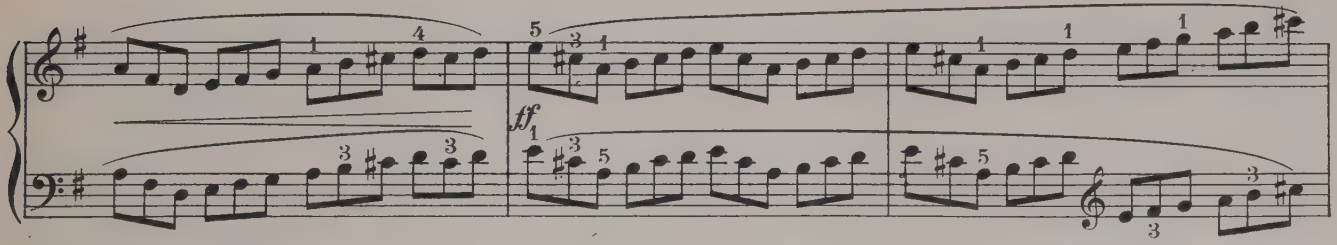
Allegro moderato

LEMOINE, Op. 37, № 8

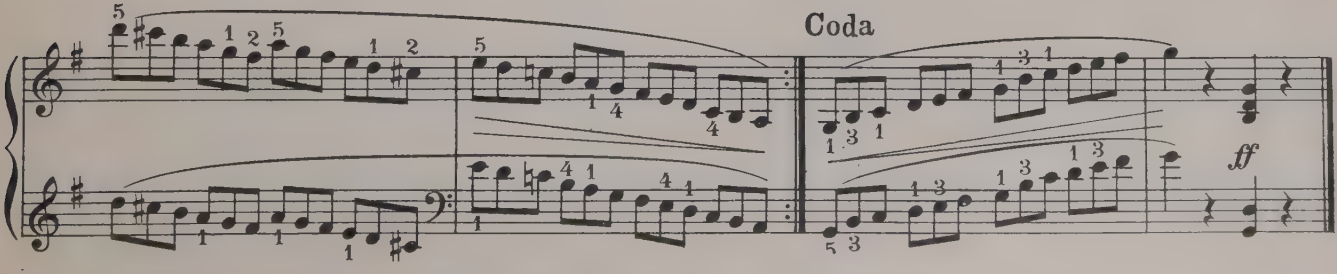


For fluency and dexterity in both hands, in Triplets.



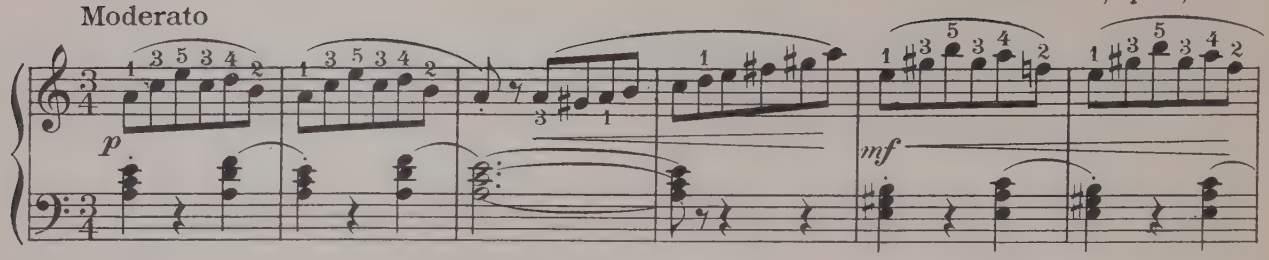


Coda

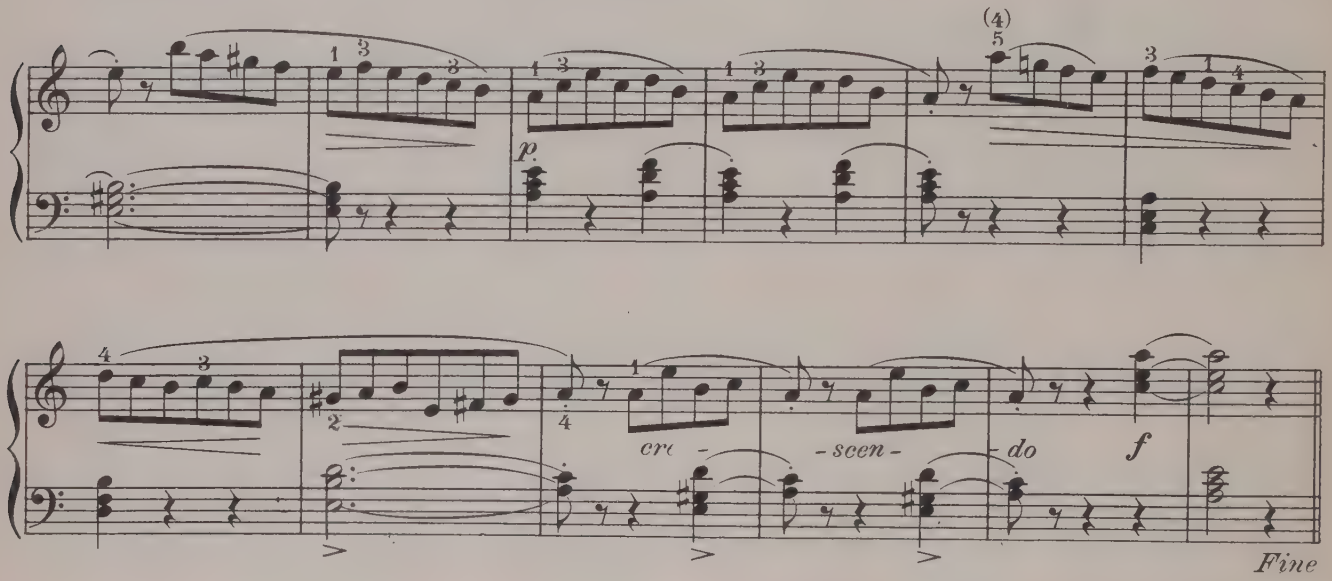


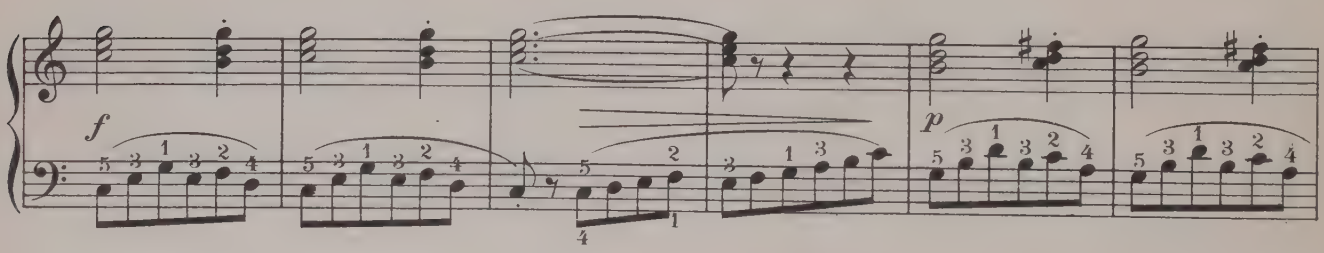
Slowly, with firm finger touch, until thoroughly learned, then increase speed. Later transpose.

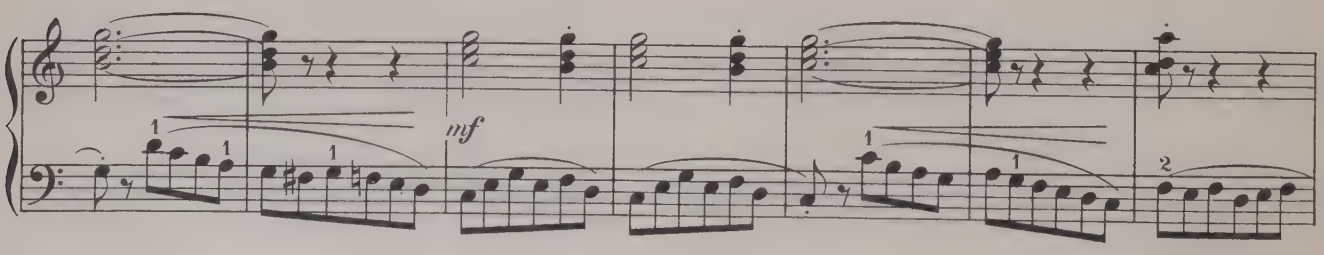
Moderato

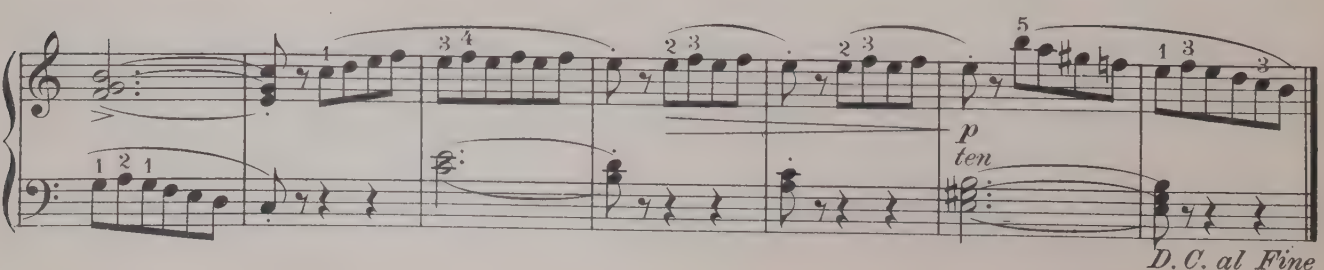


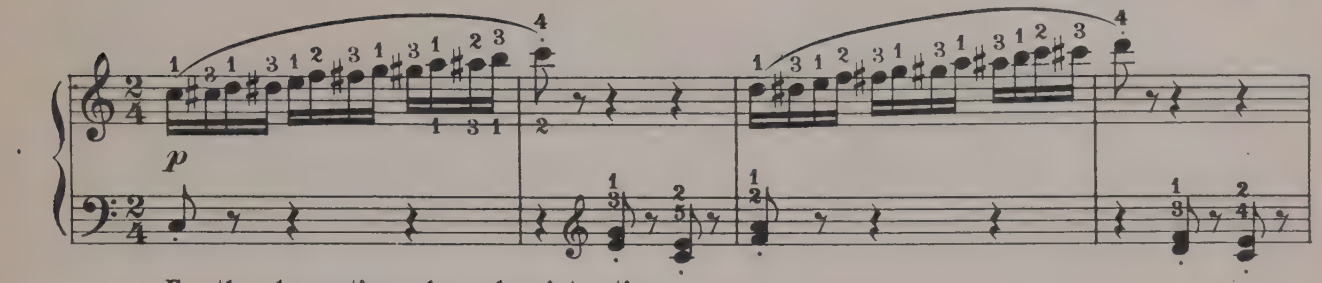
For facility in scales and in broken Thirds.



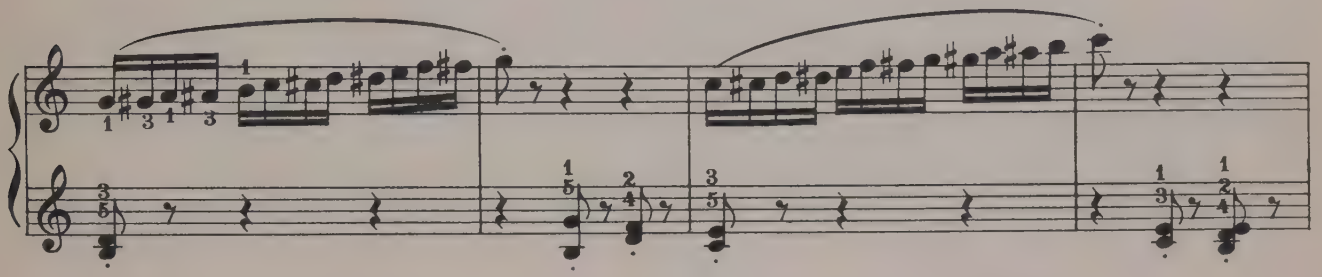


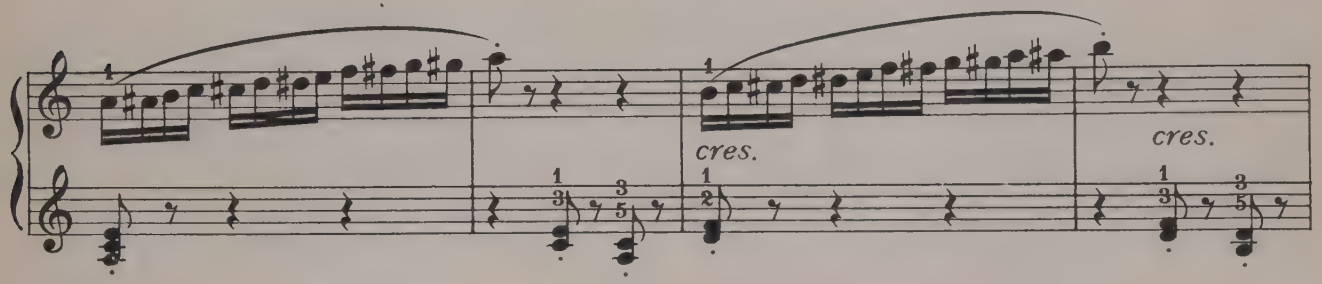


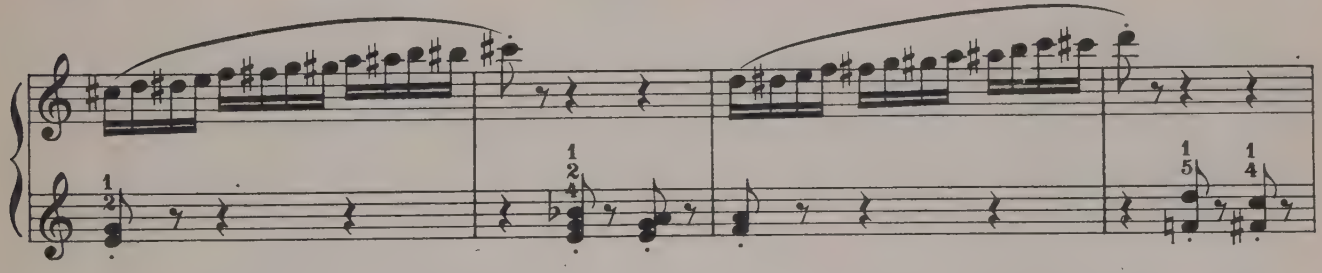


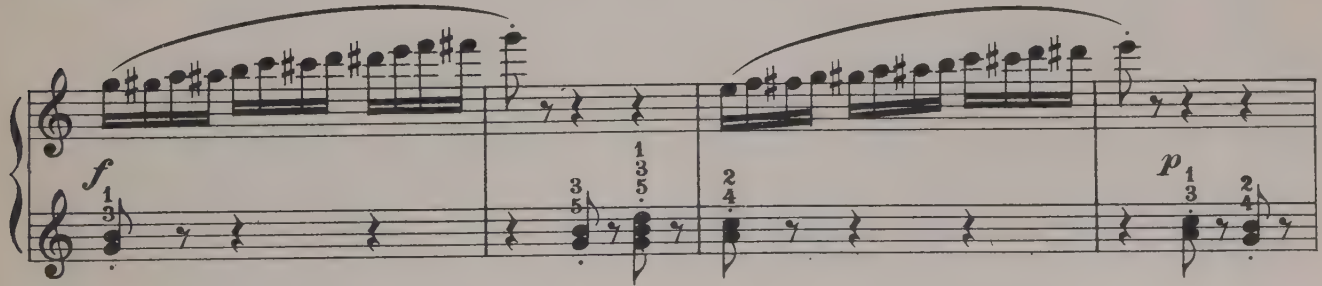


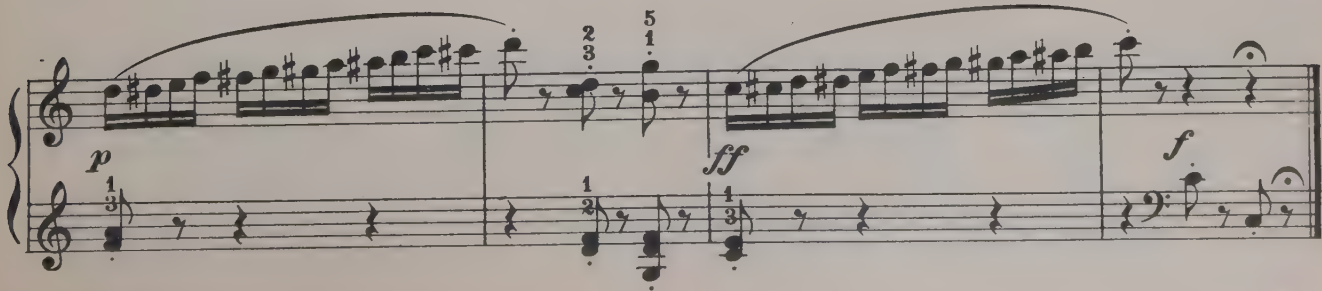
For the chromatic scale and wrist action.

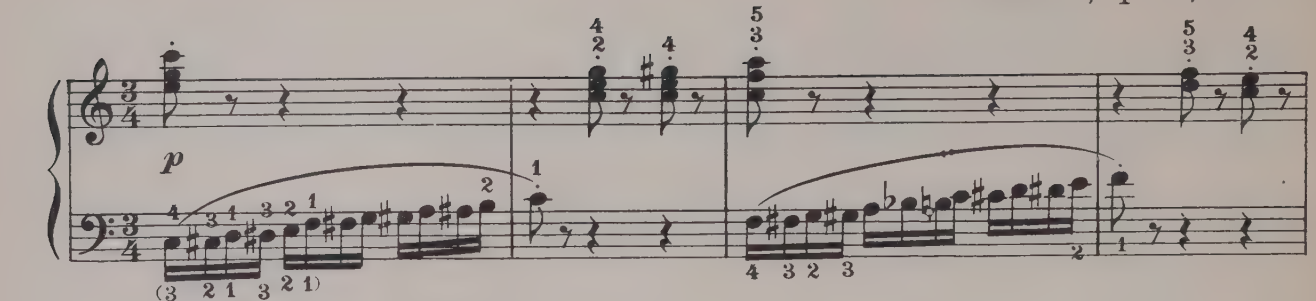




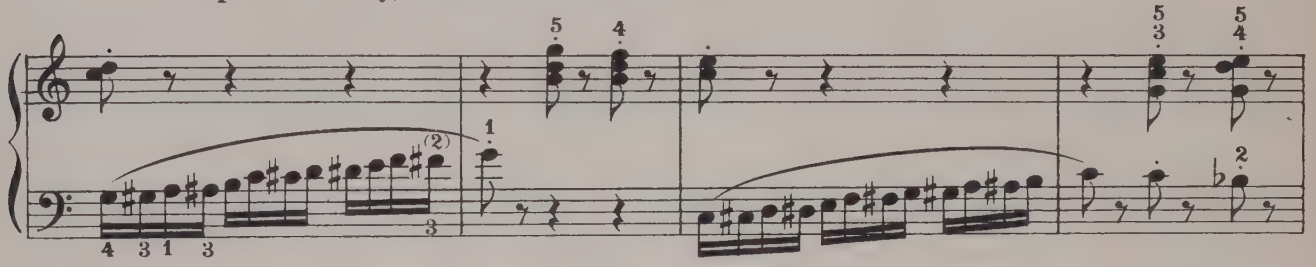


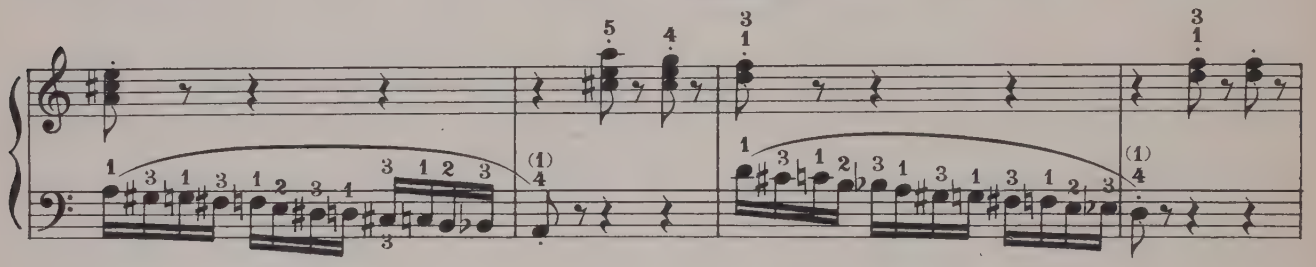


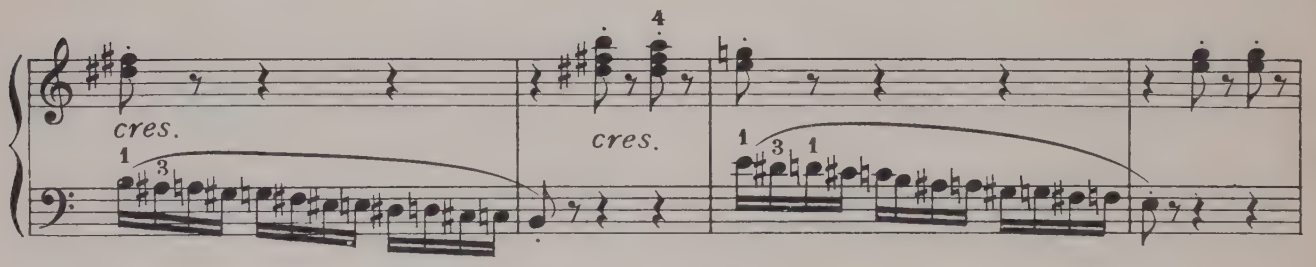


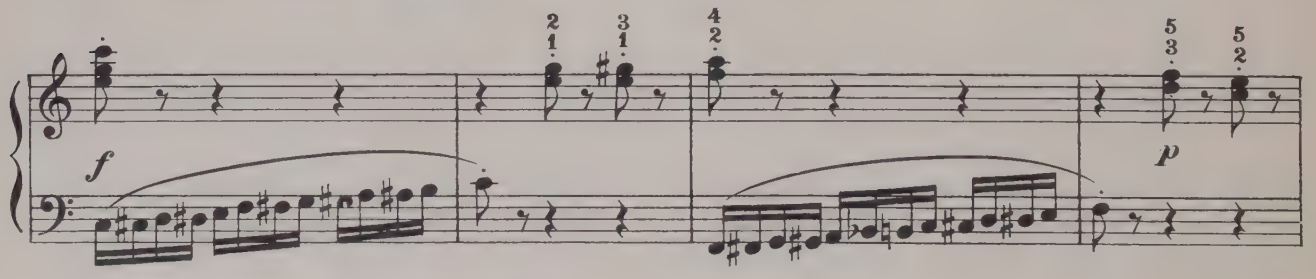


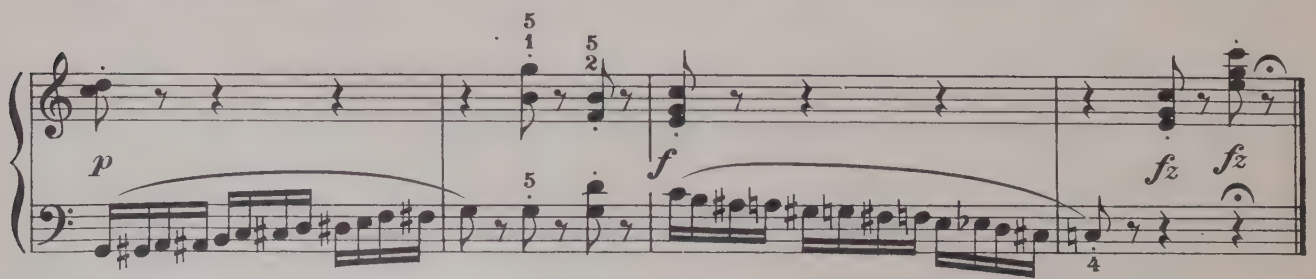
The previous study, with hands reversed.







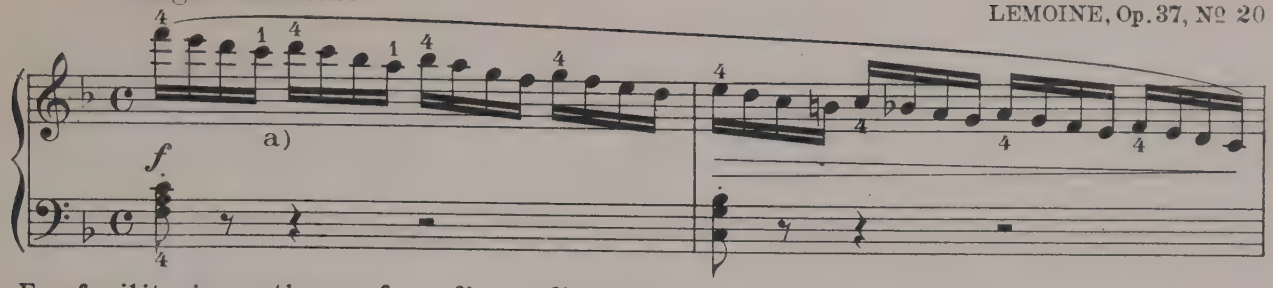




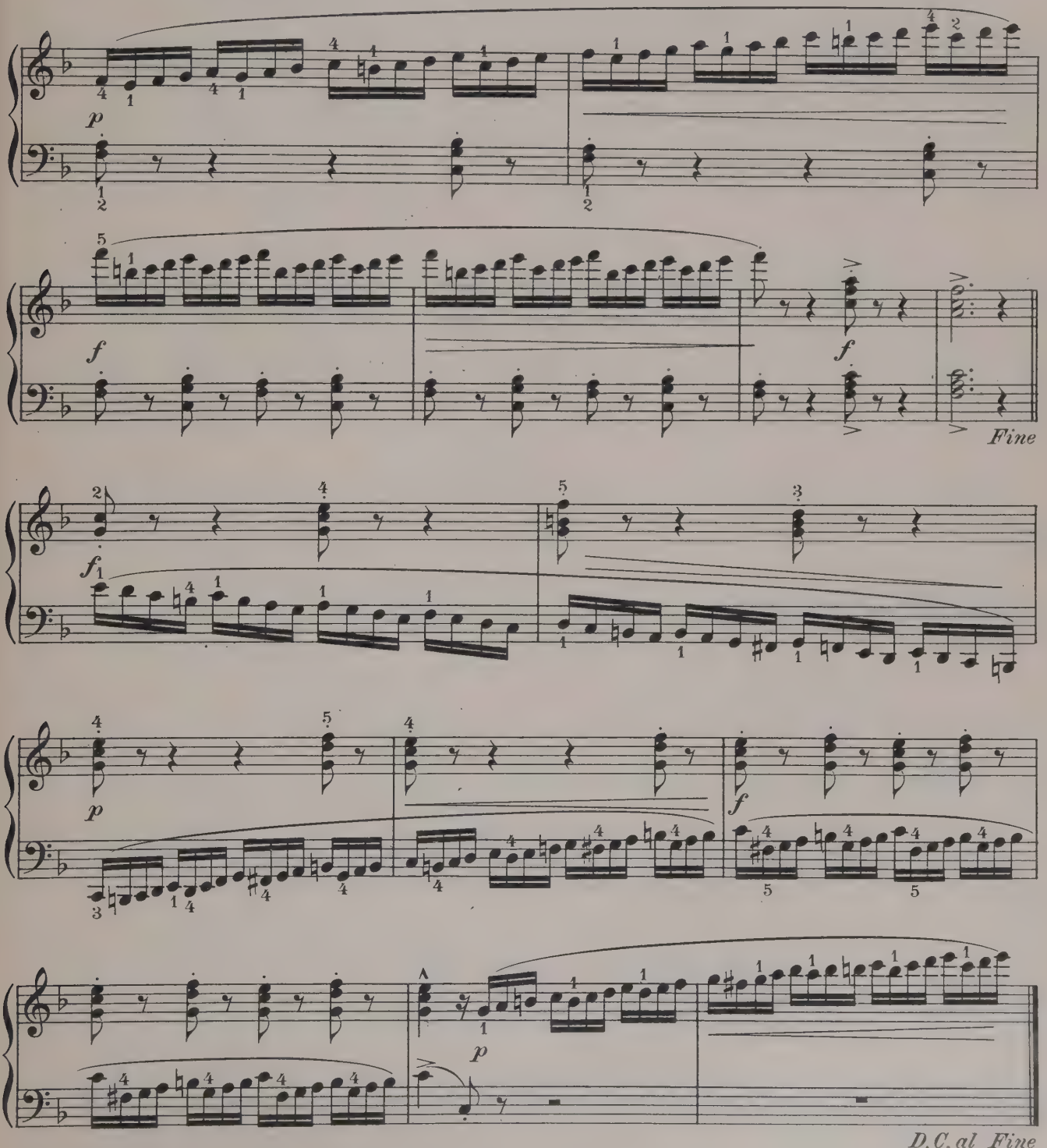
Preceding studies should now be reviewed for increased velocity and general facility.

Allegro moderato

LEMOINE, Op. 37, № 20

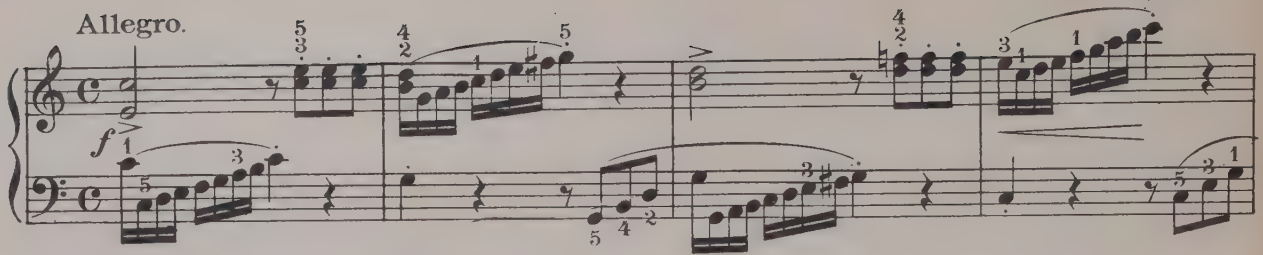


For facility in continuous four-finger figures.

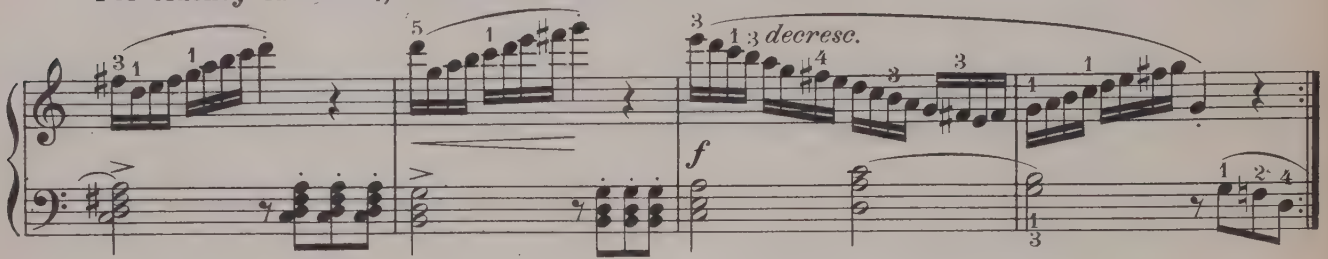


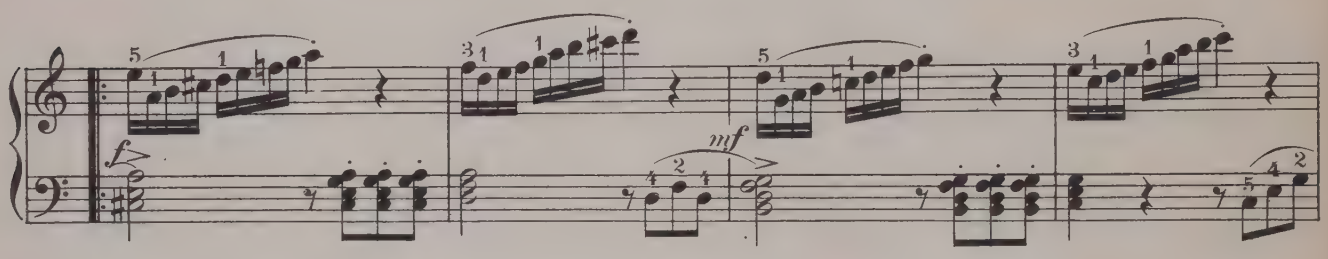
a) Watch hand position and use fingers precisely and accurately in the contractions between 1st and 4th fingers.

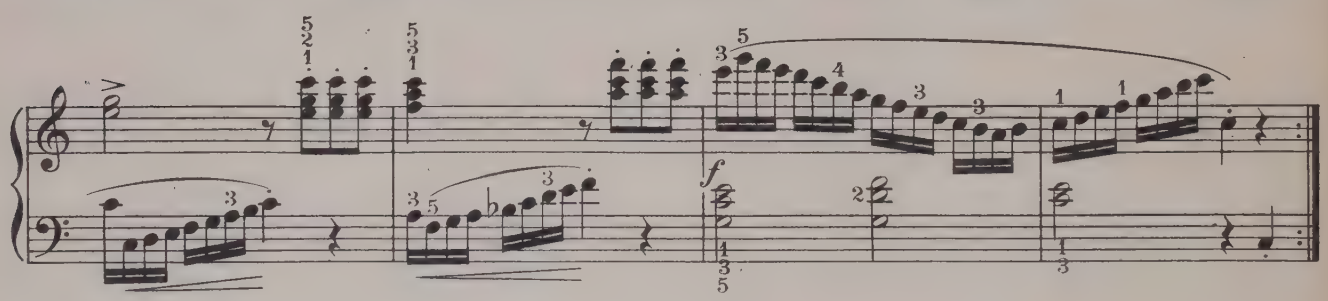
Allegro.



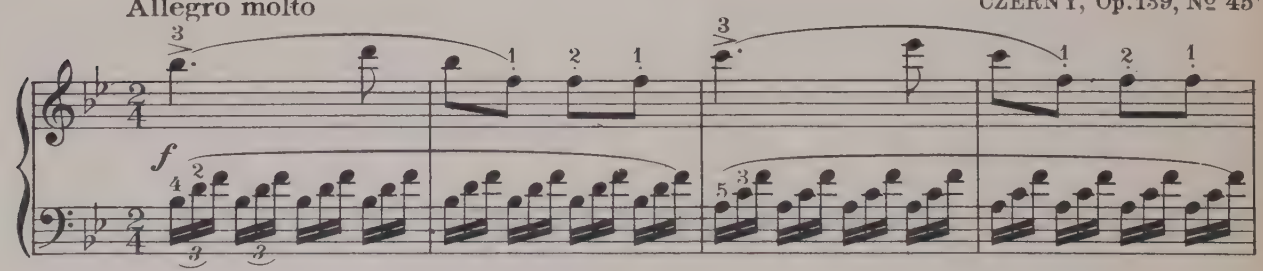
For fluency in scales, and wrist action in chords.



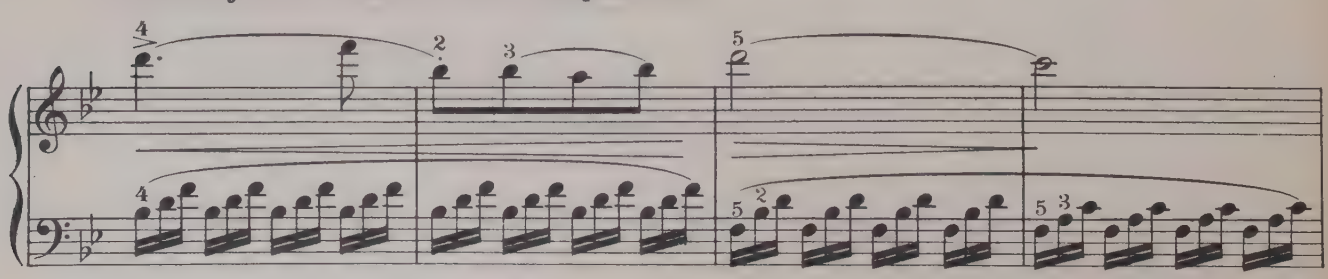




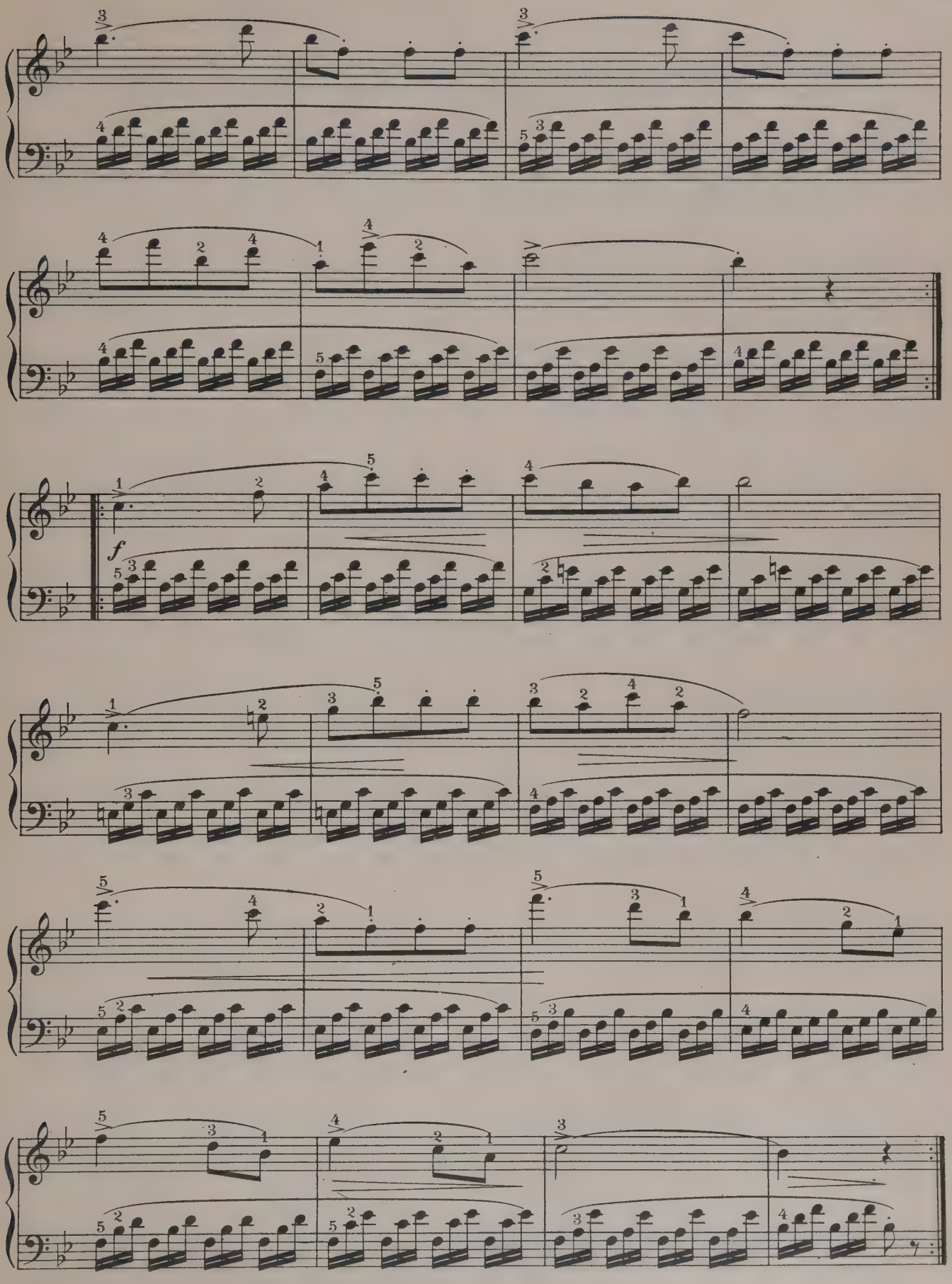
Allegro molto



For melody with broken triad accompaniment.

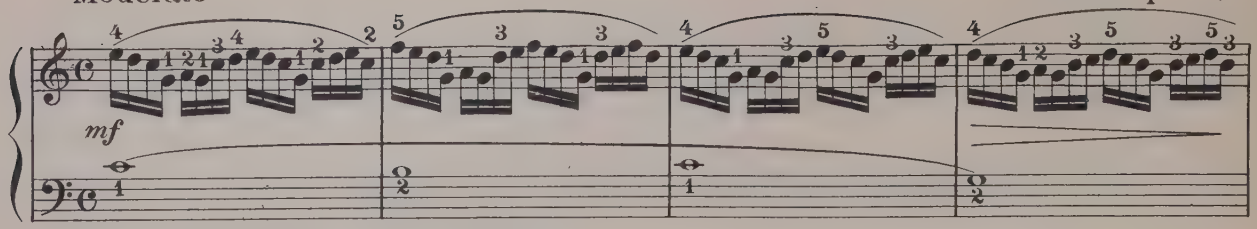


Slowly and firmly at first, constantly reviewing until the study can be played up to time.

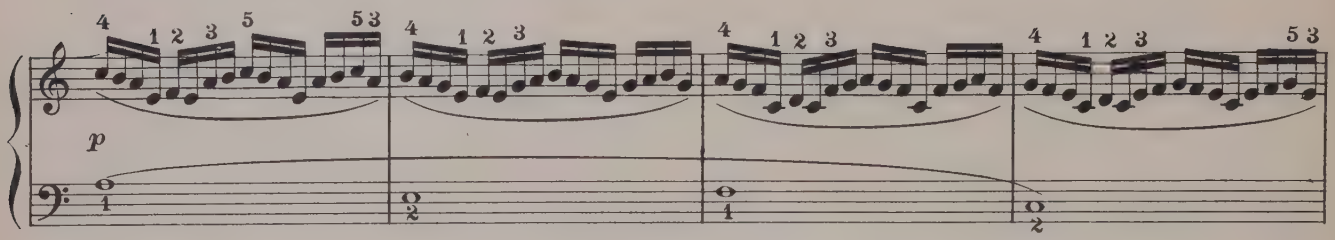

f

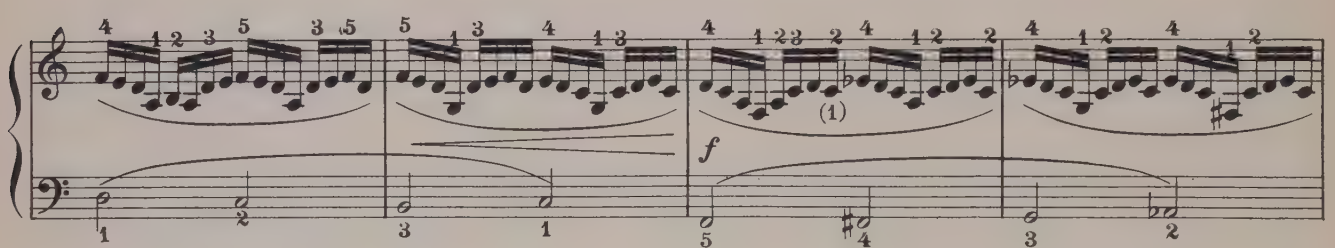
Moderato

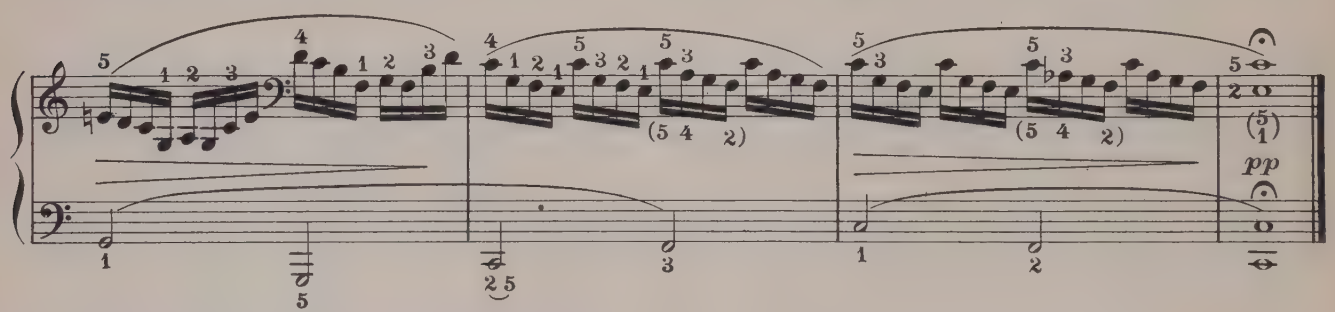
DÖRING Op.8. No 1



For skill in expanded diatonic figures.

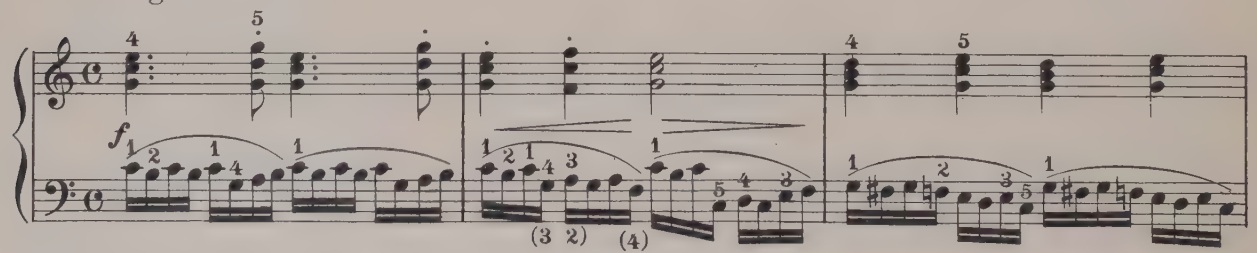




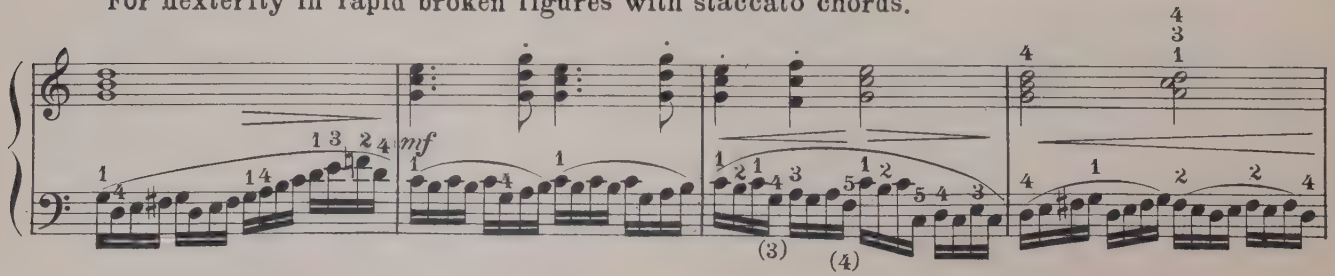


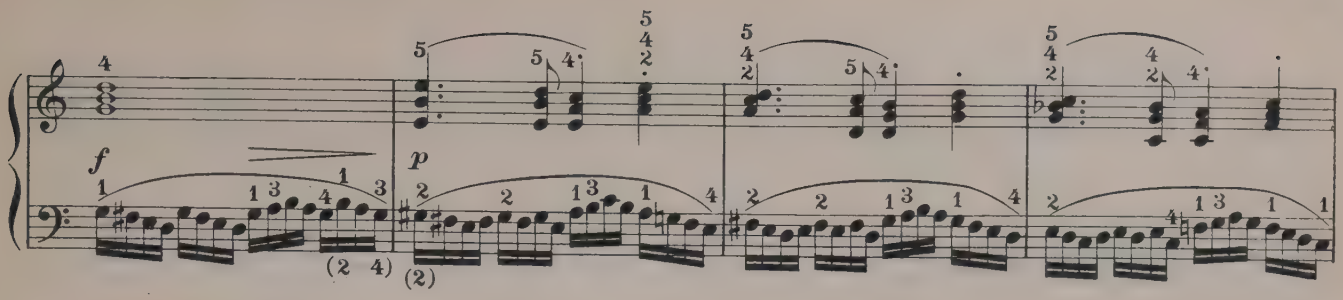
Slowly, the fingers lifting high and playing with a firm, sure stroke.

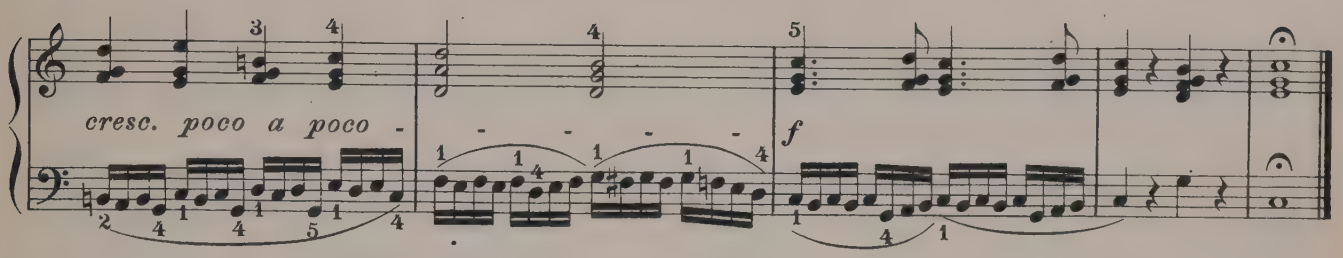
Allegro moderato



For dexterity in rapid broken figures with staccato chords.





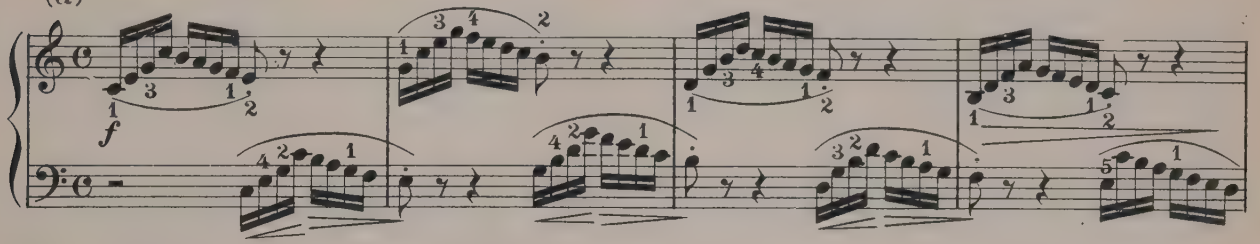


See remarks-previous study.

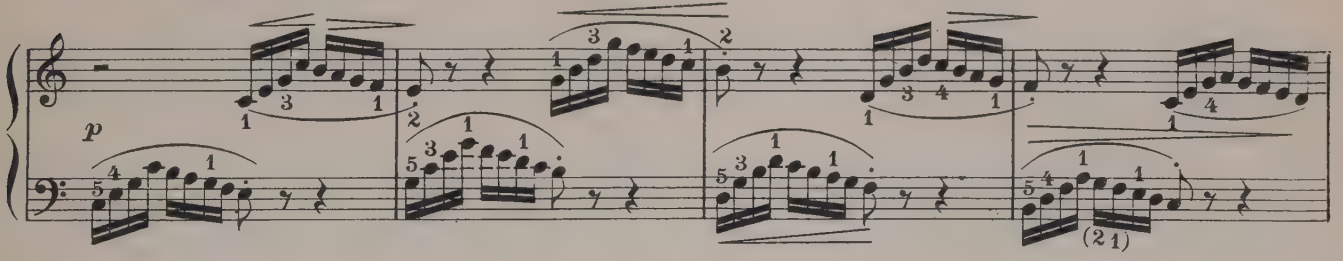
Allegro giusto

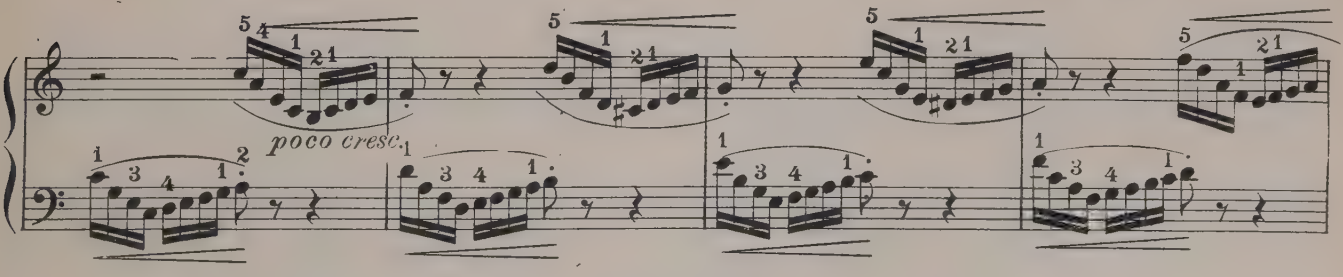
LOUIS KÖHLER, Op. 157. No 8

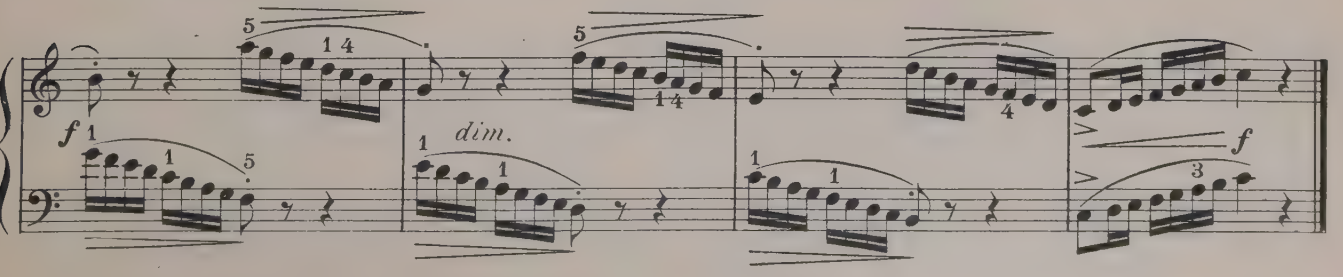
(a)



For arpeggios and five-finger figures combined.



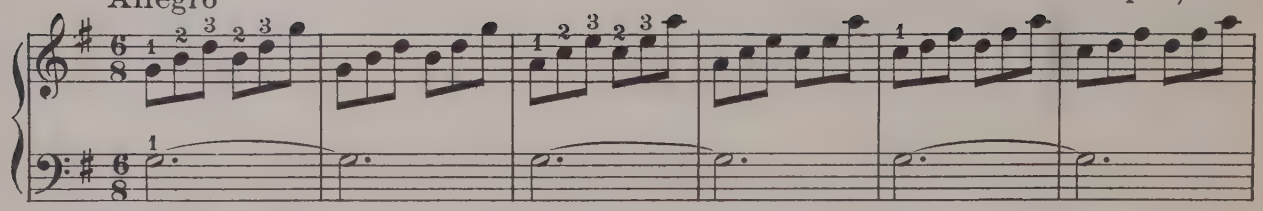




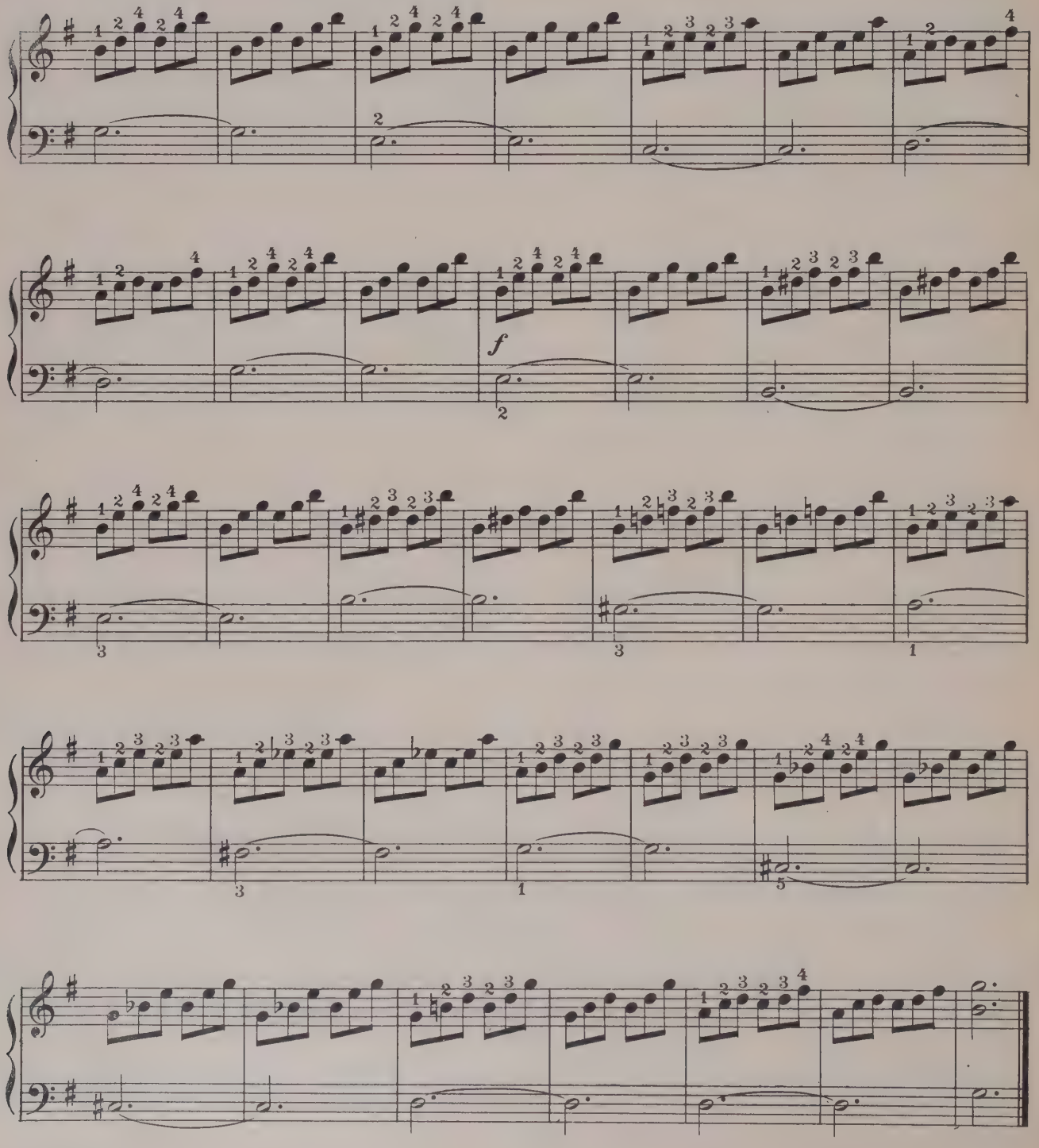
(a) Practise: Adagio *f* — Moderato *f* — Allegro *mf* — Allegro molto *p*
Later, transpose; adapting fingering.

C. GURLITT
Op. 83, № 15.

Allegro

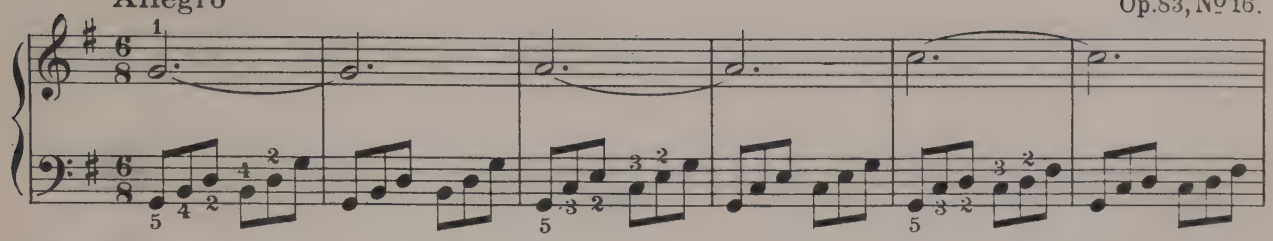


For finger independence and velocity in broken chords for the right hand.

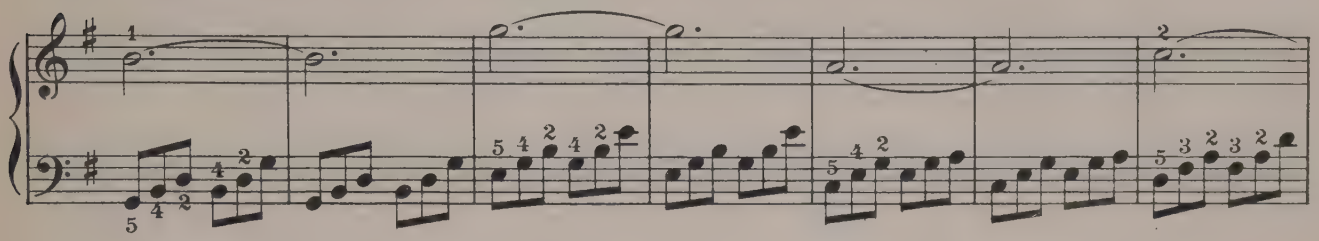


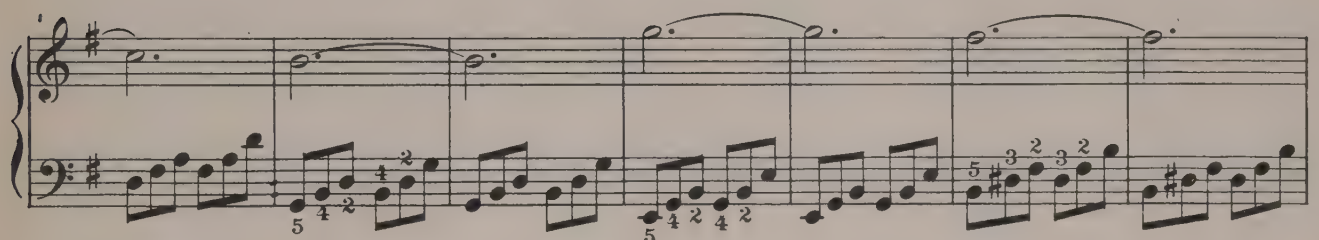
C. GURLITT
Op. 83, № 16.

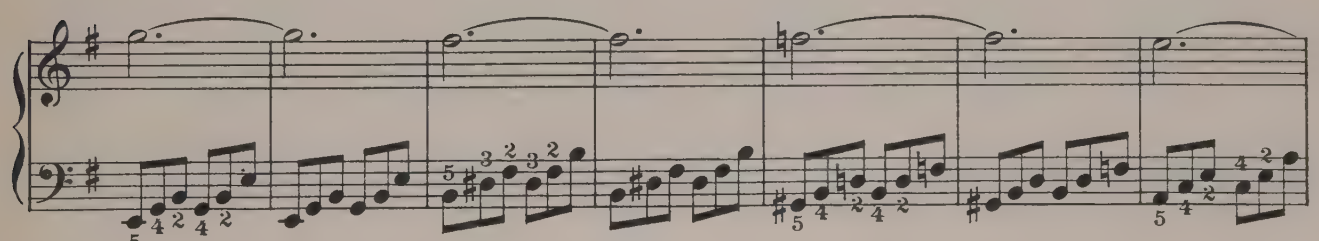
Allegro

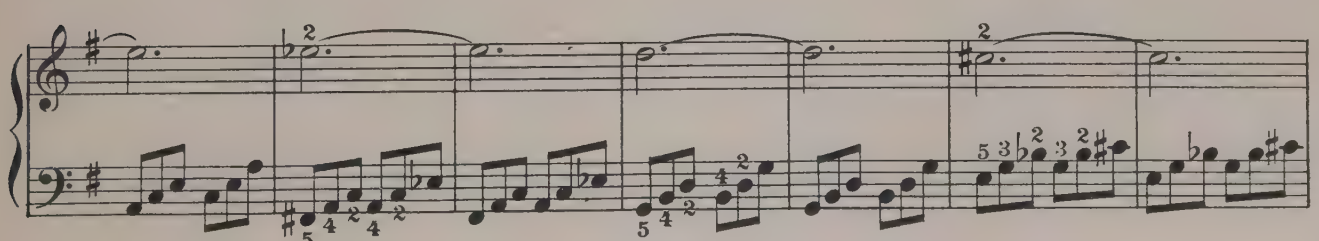


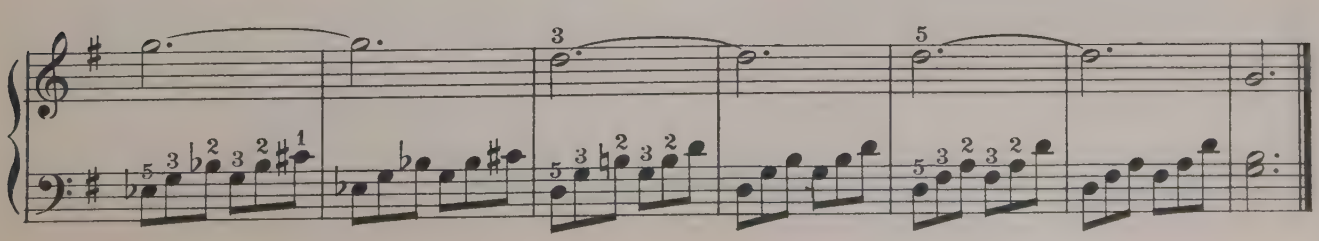
For finger independence and velocity in broken chords for the left hand.

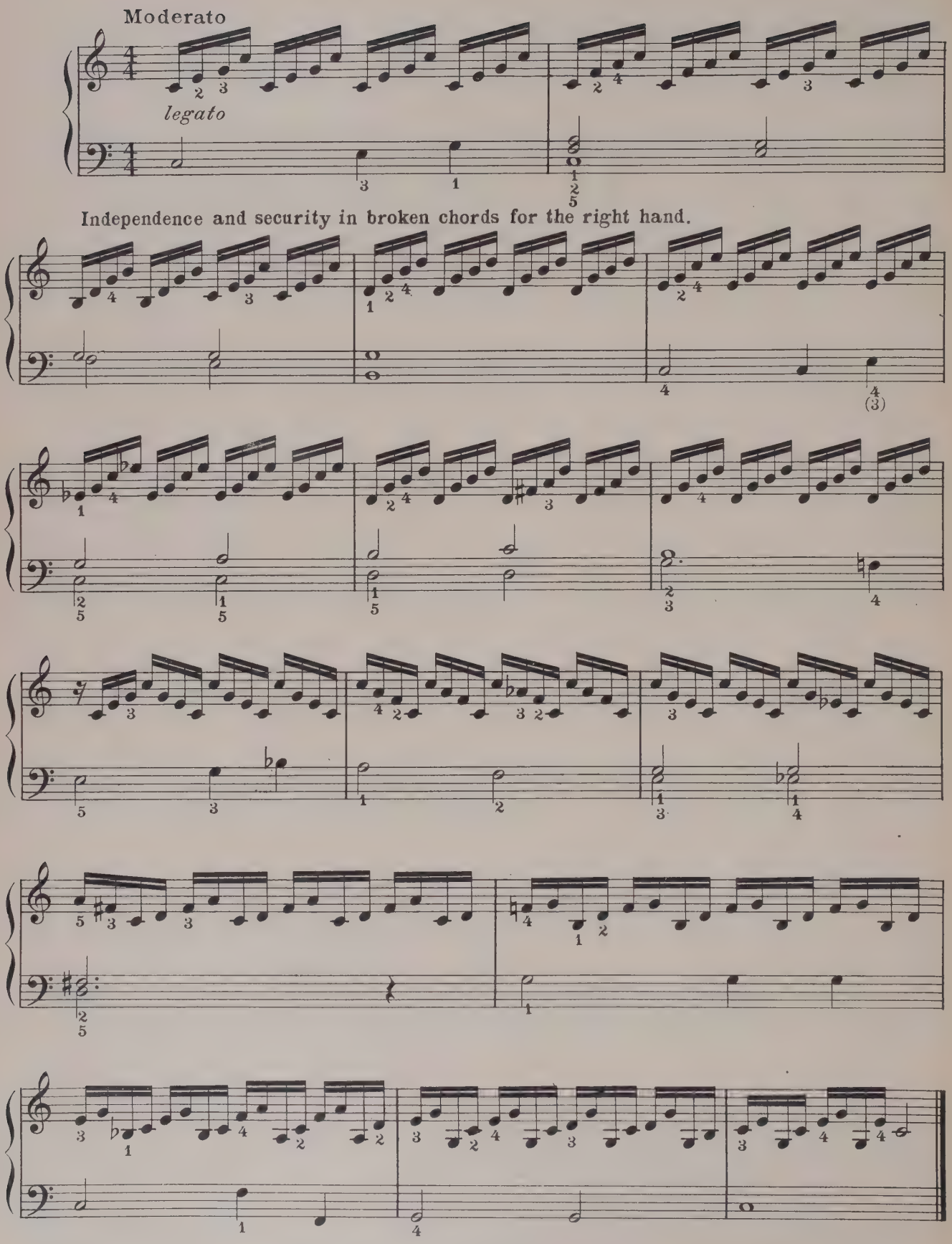










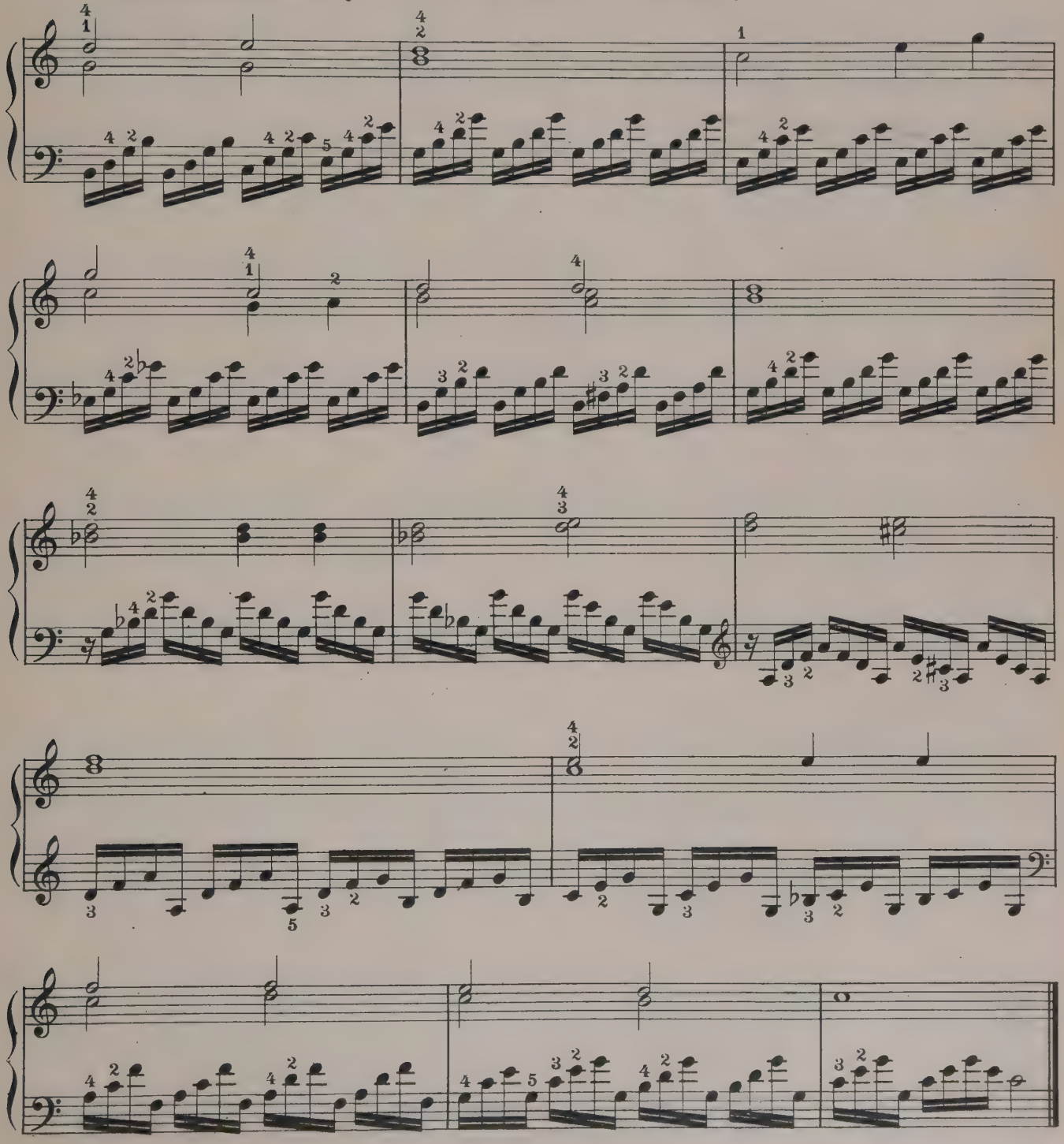


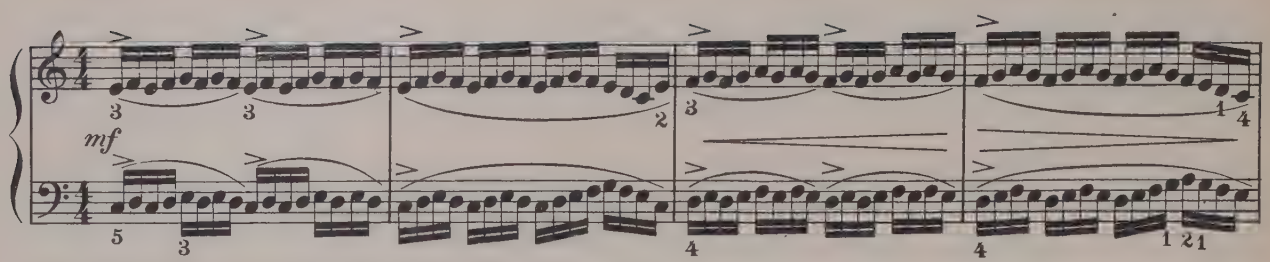
Pay strict attention to fingers; precise and firm stroke, quick lift and control at a slow tempo.
Transpose to easy keys.

Moderato

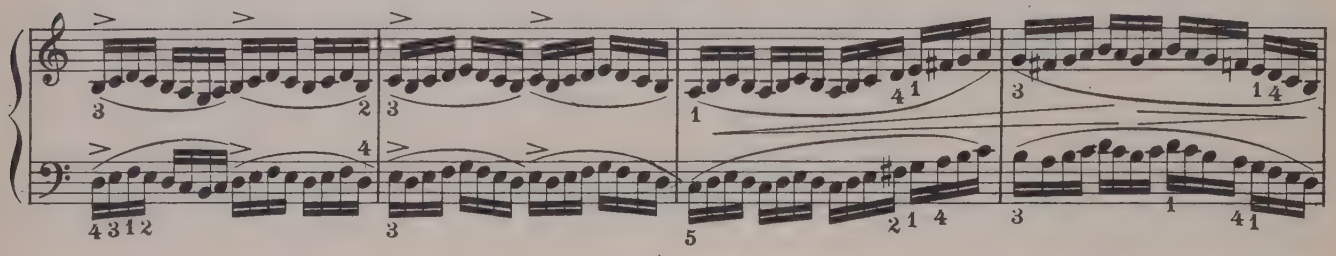
legato

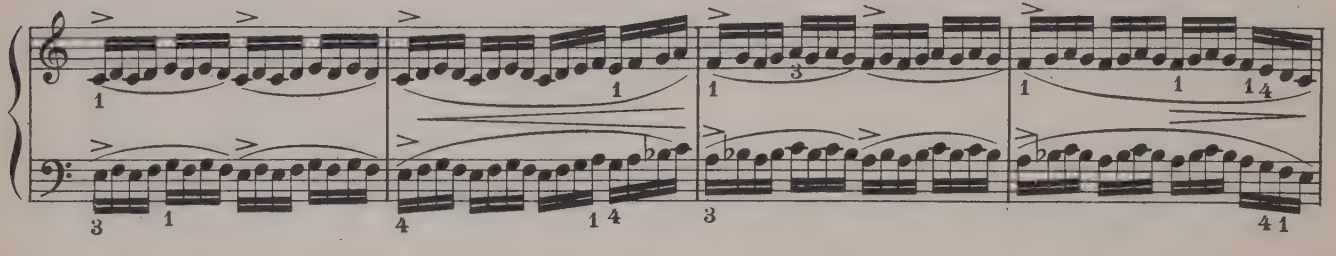
Independence and security in broken chords for the left hand.

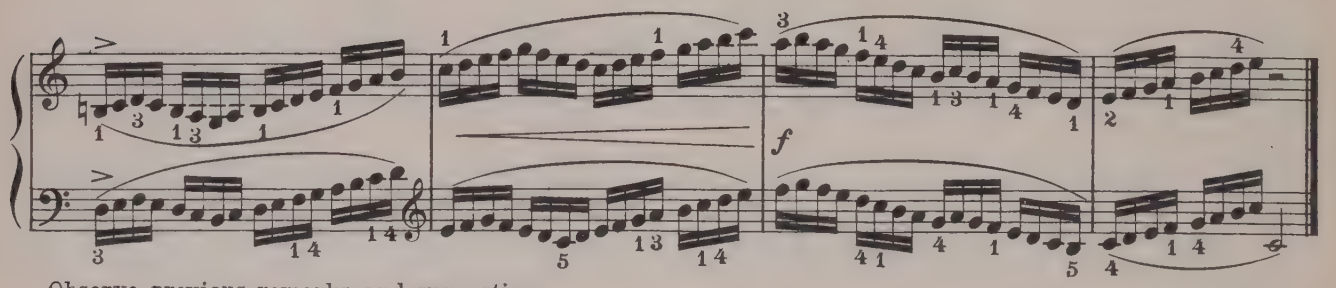




For dexterity in Trills and five-finger figures.



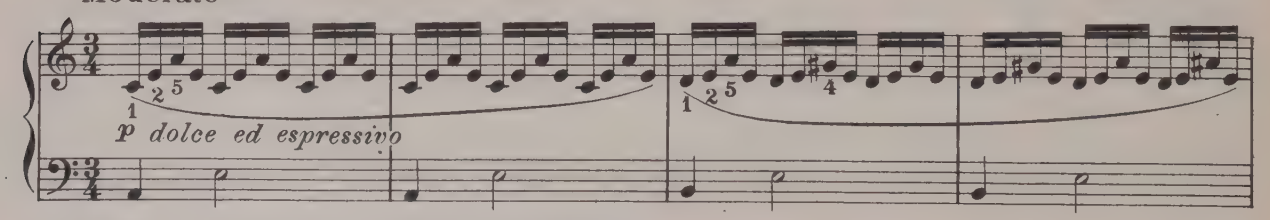




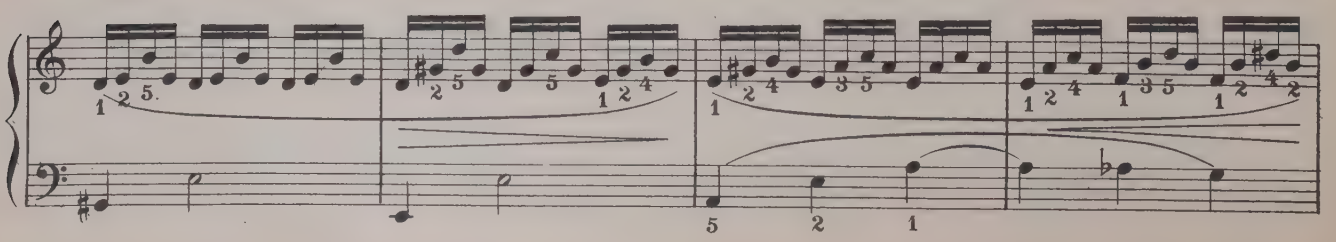
Observe previous remarks and suggestions.

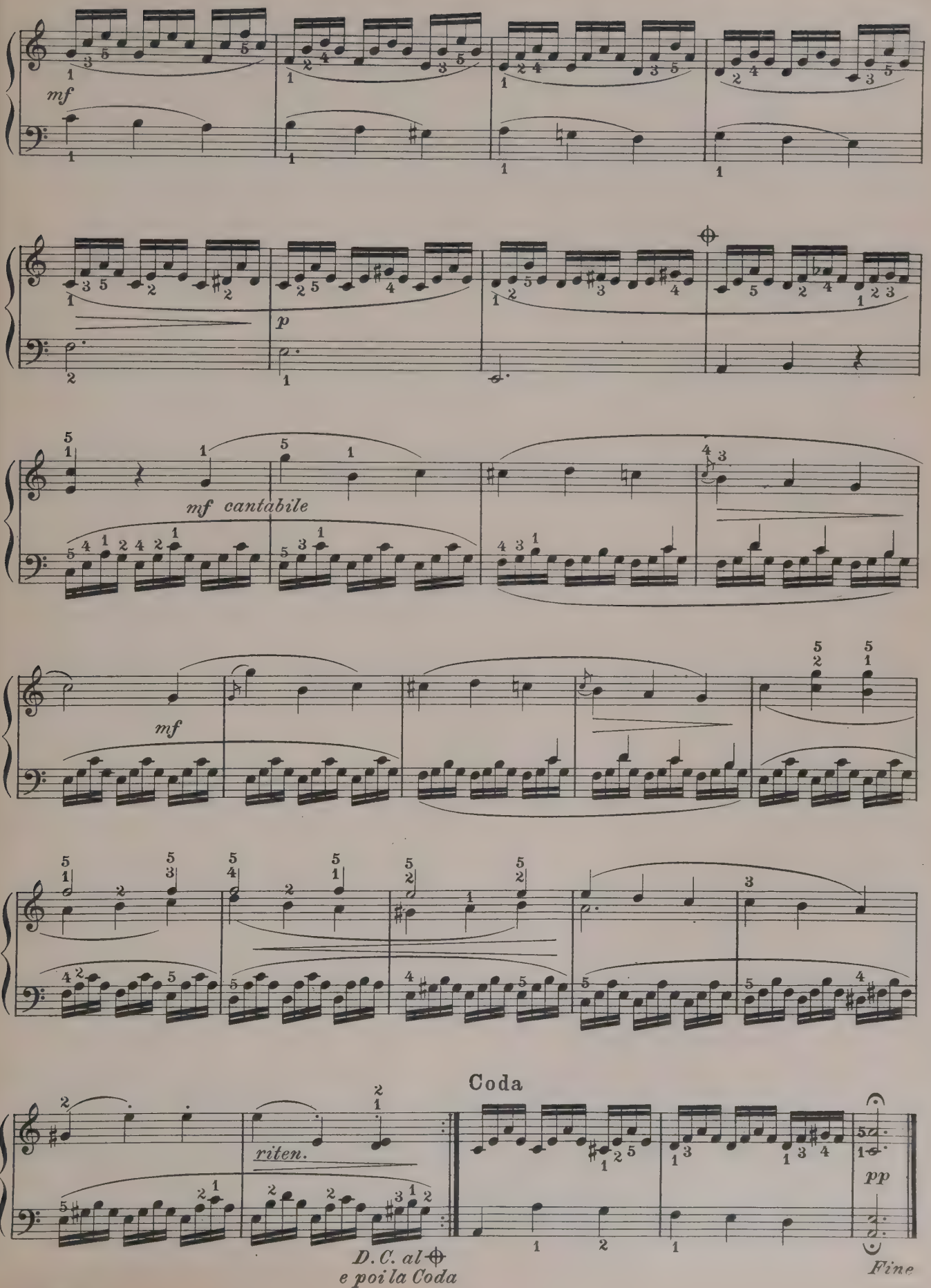
LOESCHHORN, Op. 66-8

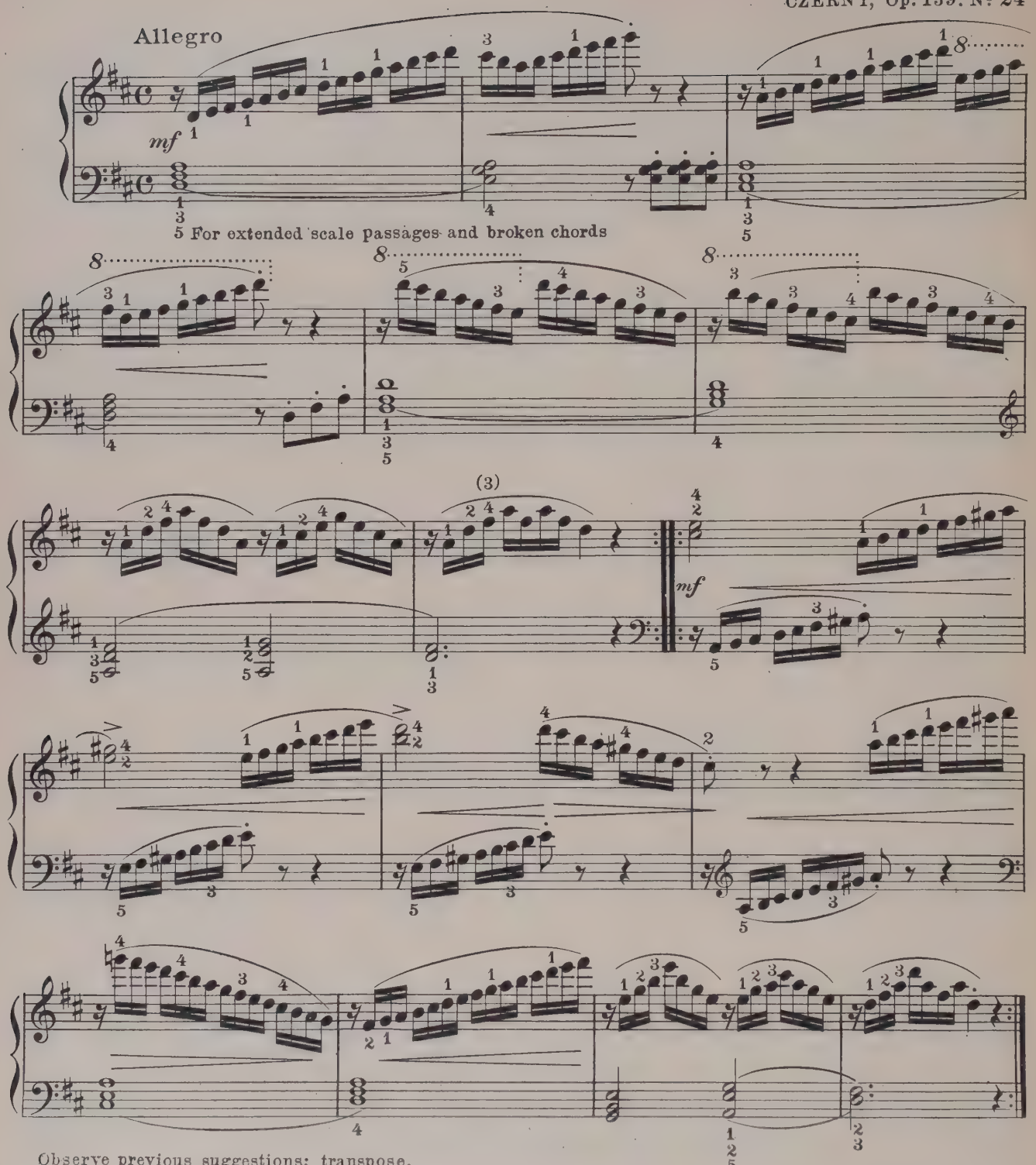
Moderato



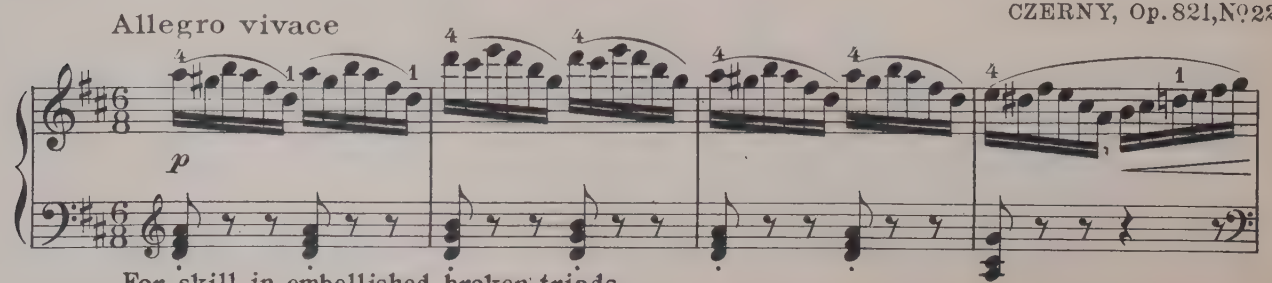
Facility in continuous broken triad variant.



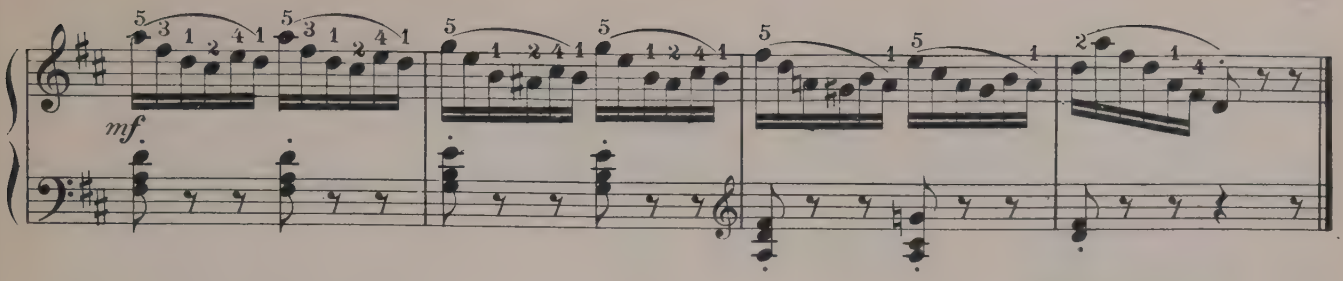

mf
p
mf cantabile
mf
Coda
riten.
pp
D. C. al ⊕
e poi la Coda
Fine



Observe previous suggestions; transpose.

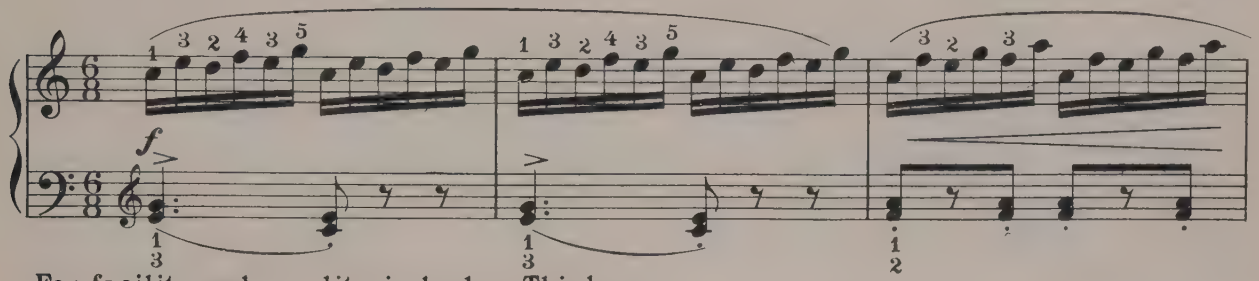


For skill in embellished broken triads.

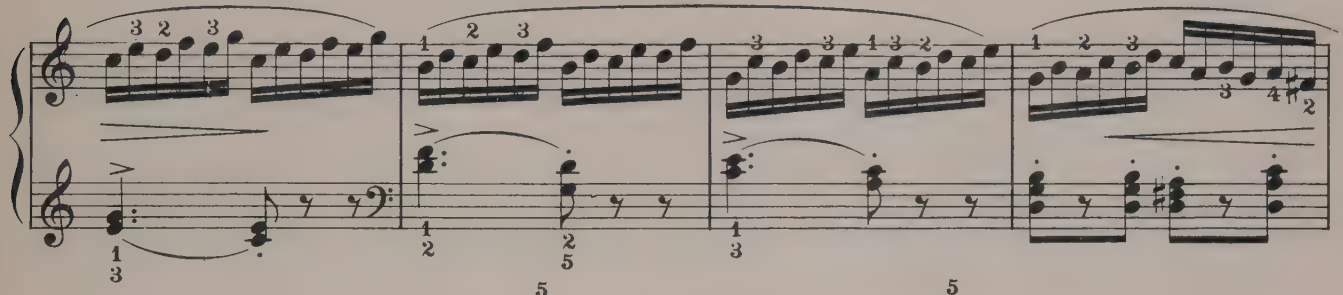


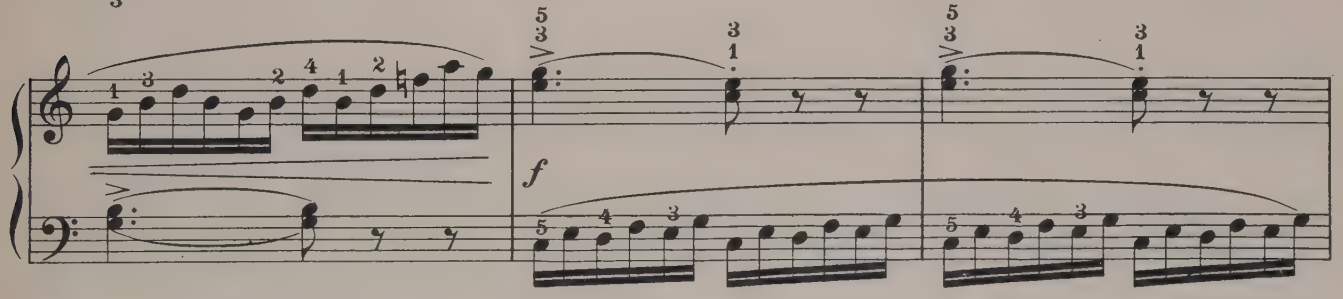
Allegretto vivo ♩. = 80

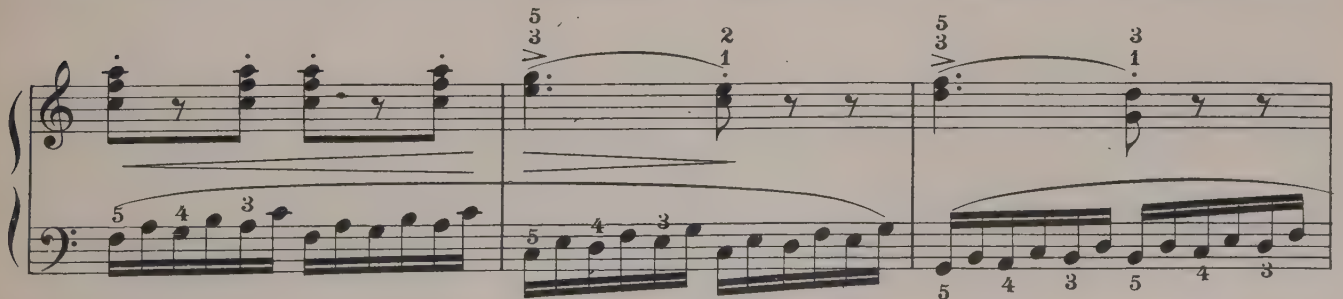
KÖHLER, Op. 242. Nº 10

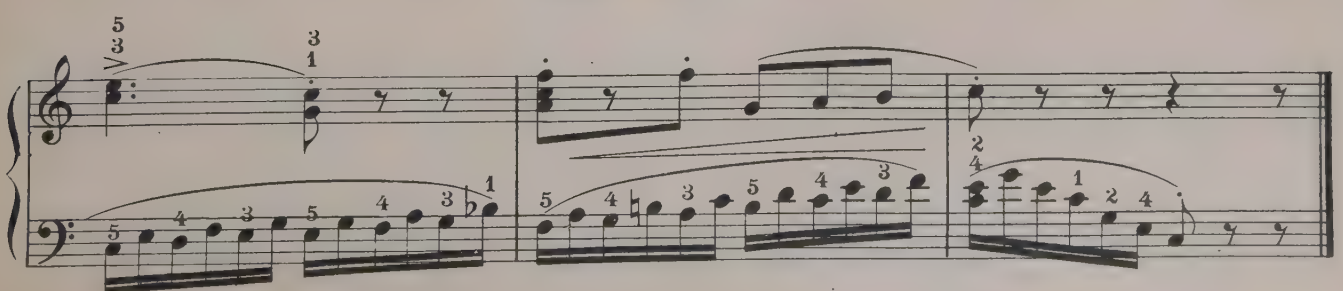


For facility and equality in broken Thirds.



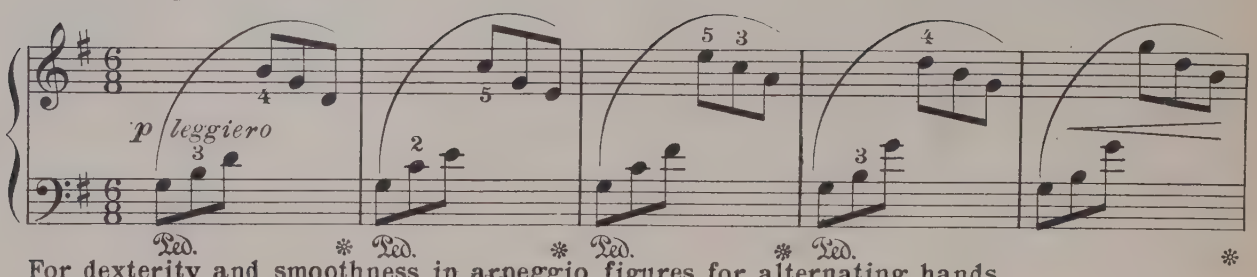




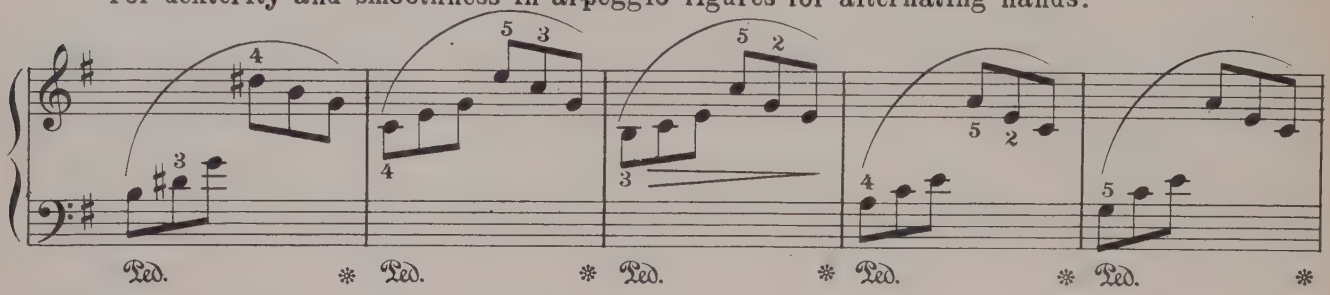


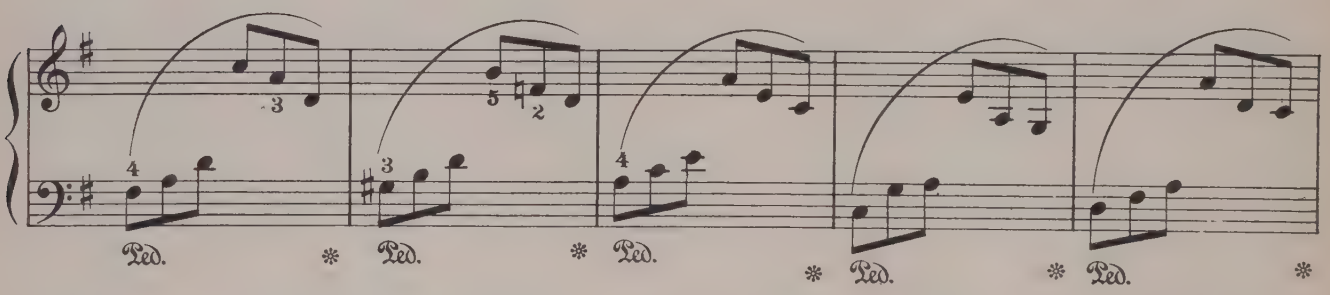
Later transpose to D, E, A, B, C♯, E♭

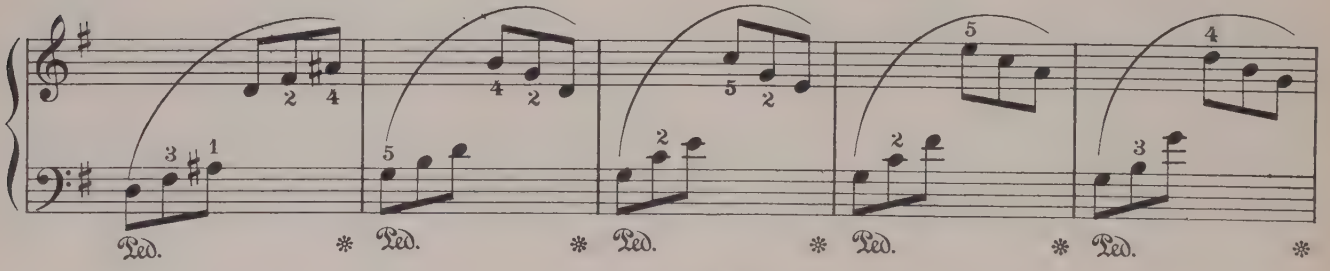
Allegro moderato

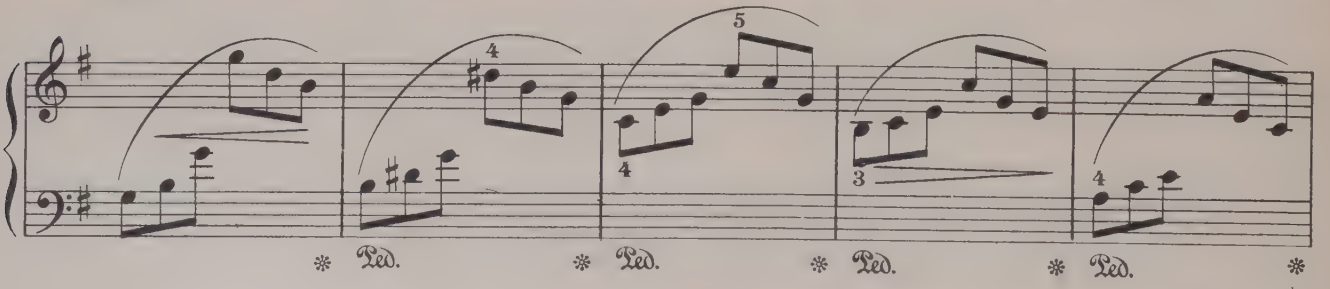


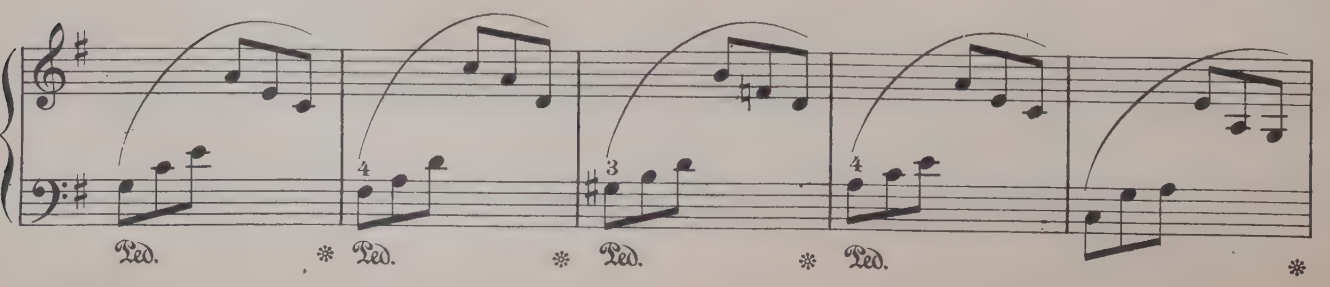
For dexterity and smoothness in arpeggio figures for alternating hands.

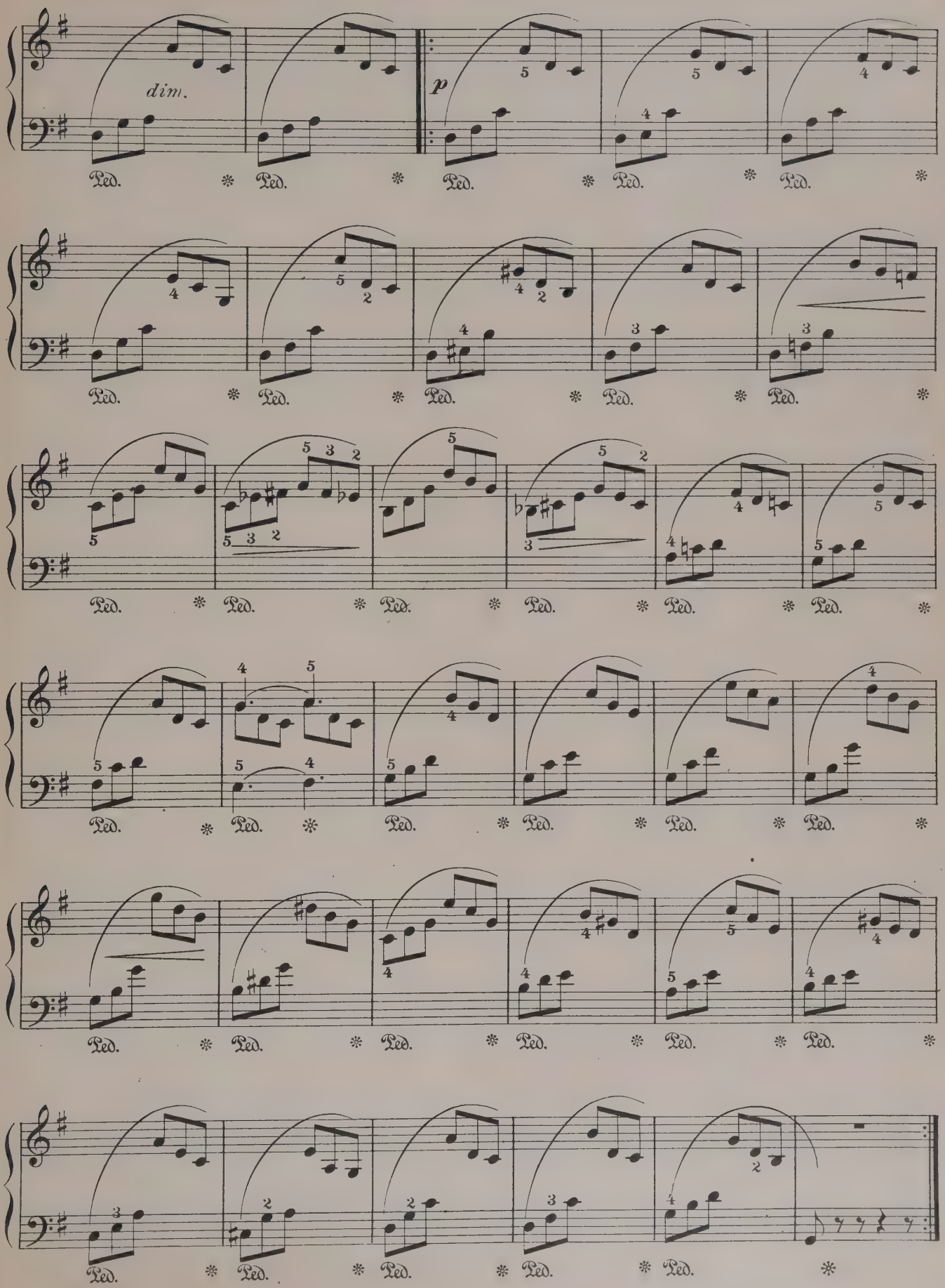






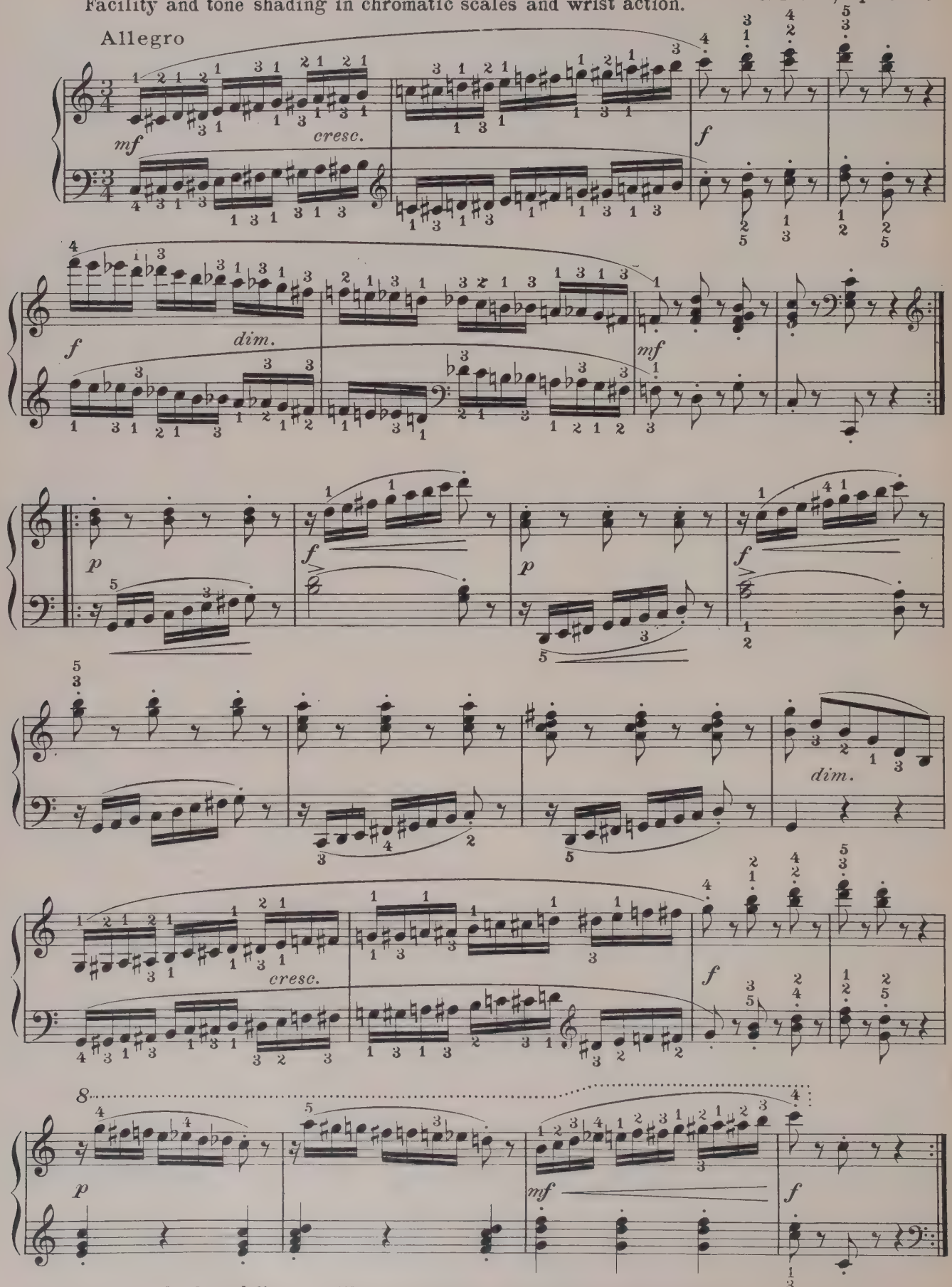




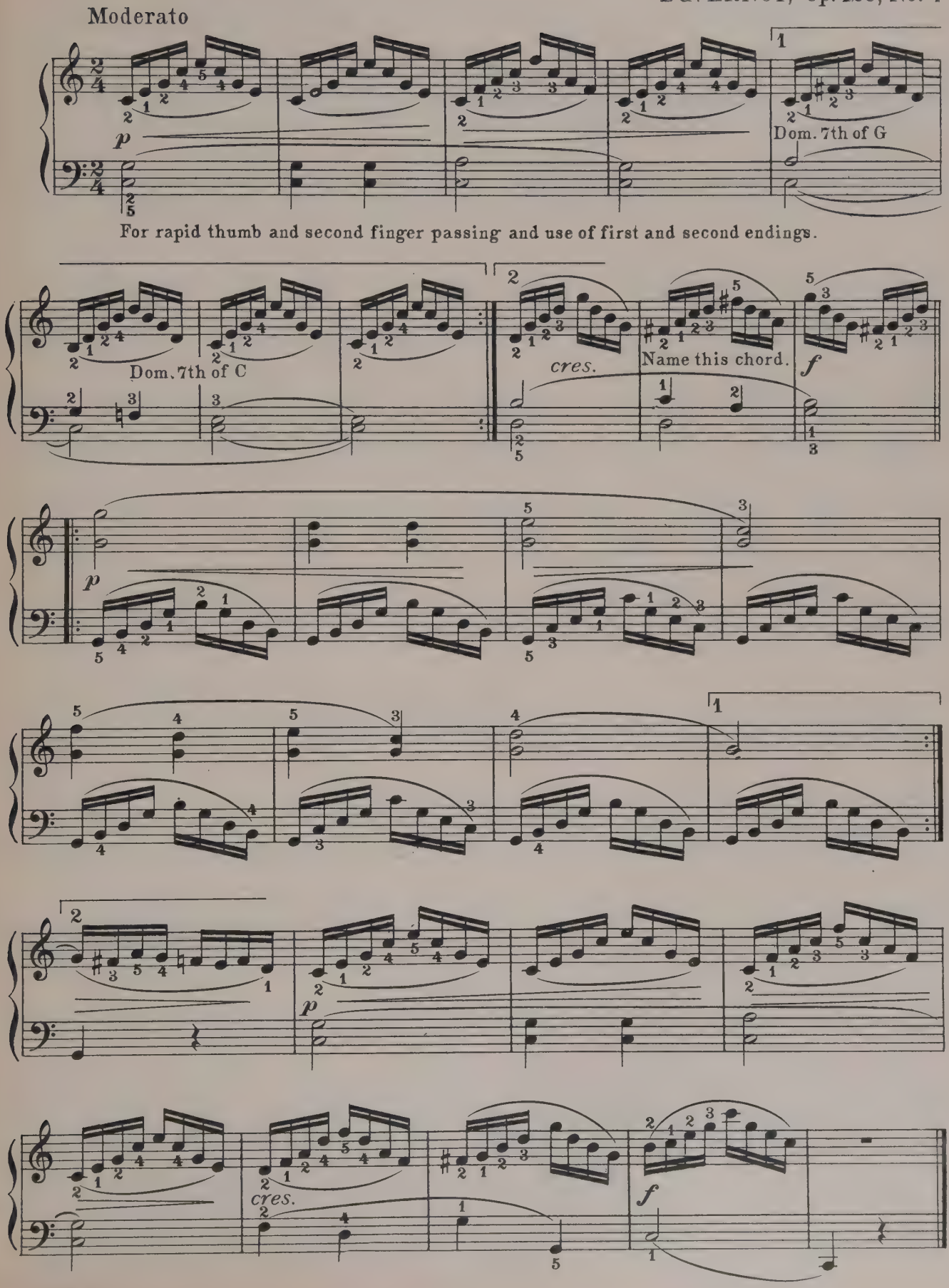

dim.
p
Ped.

Facility and tone shading in chromatic scales and wrist action.

Allegro

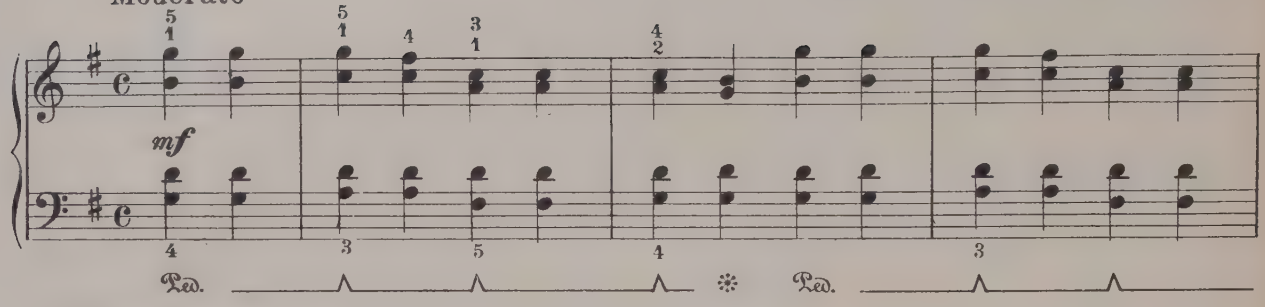


Practise very slowly and firmly until the fingers are absolutely sure of the notes.

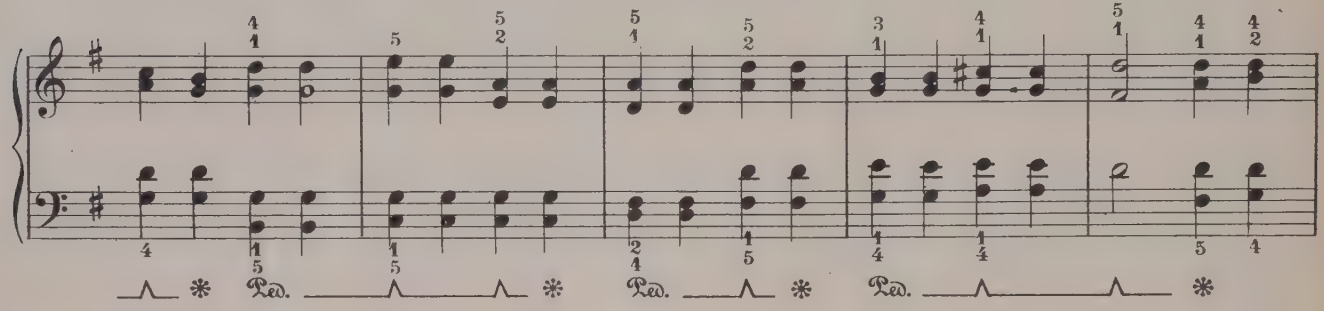

Moderato
p
Dom. 7th of G
For rapid thumb and second finger passing and use of first and second endings.
Dom. 7th of C
cres.
Name this chord.
f
p
p
cres.
f

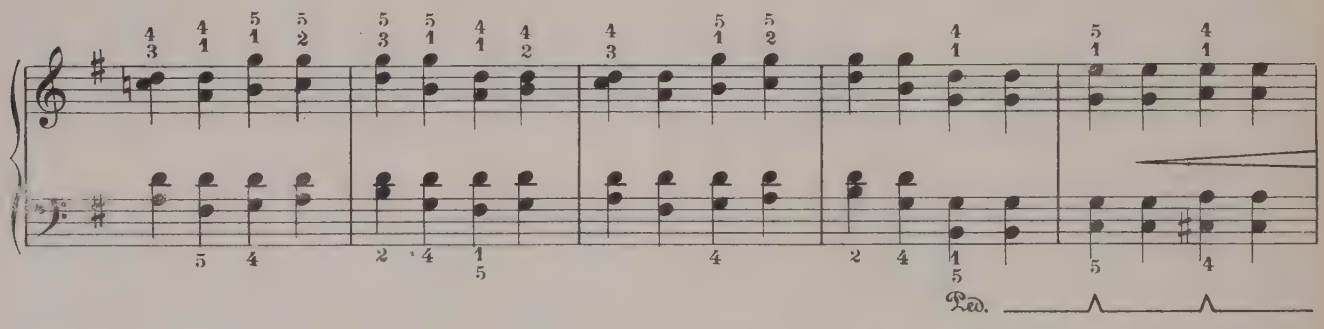
VICTOR ALPHONSE DUVERNOY

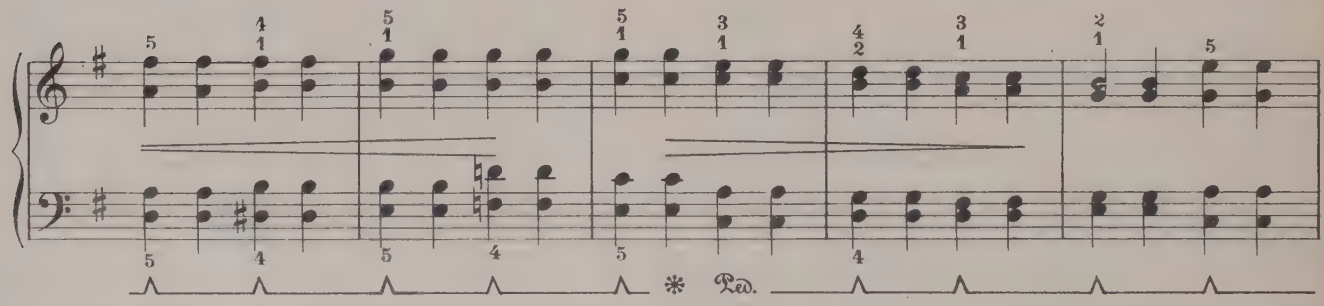
Moderato

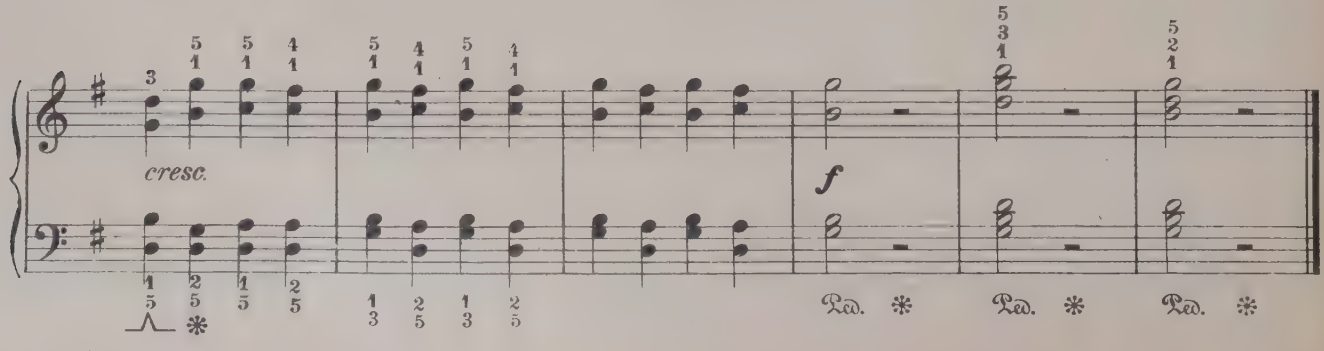


For double note playing and the use of the damper pedal.

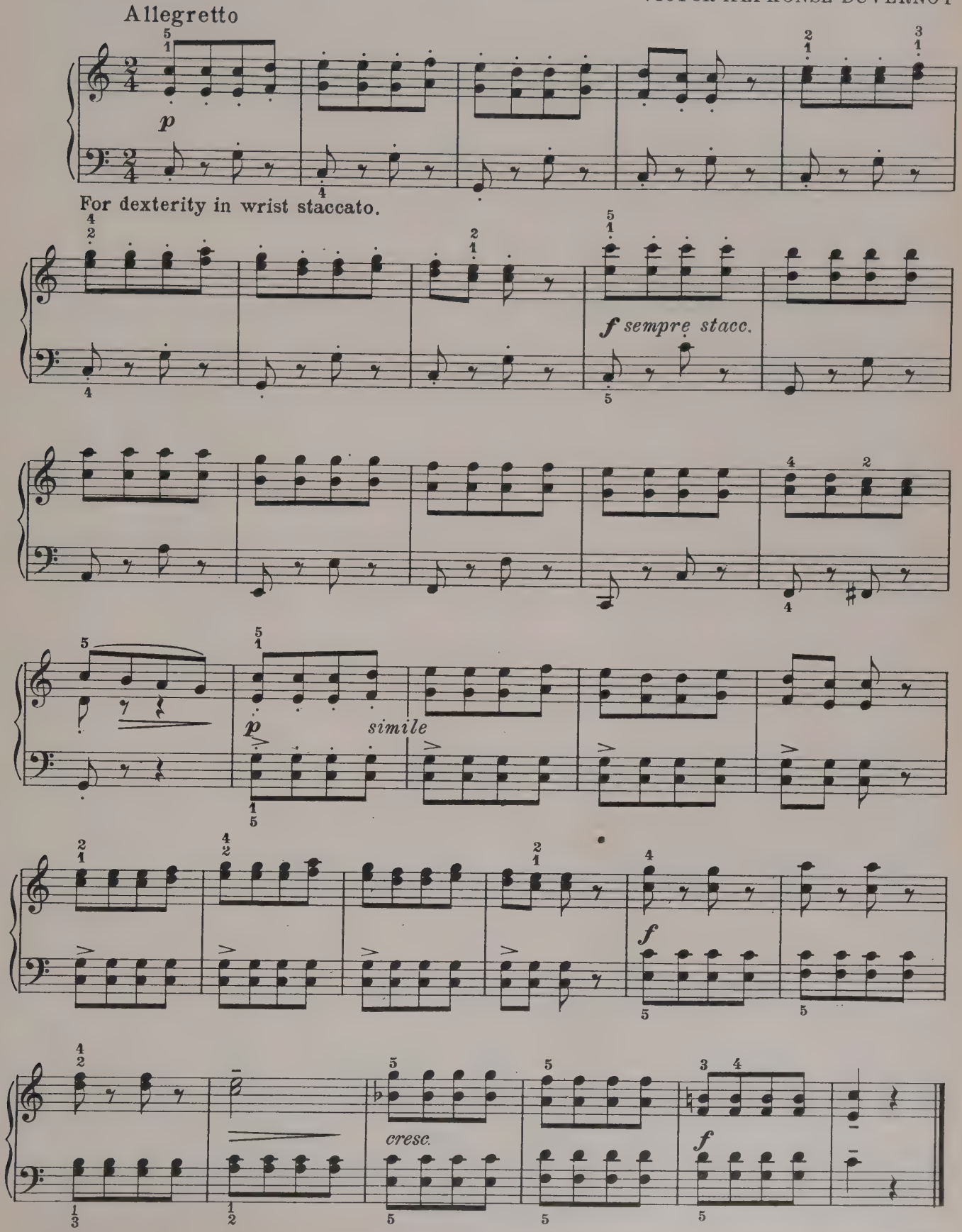






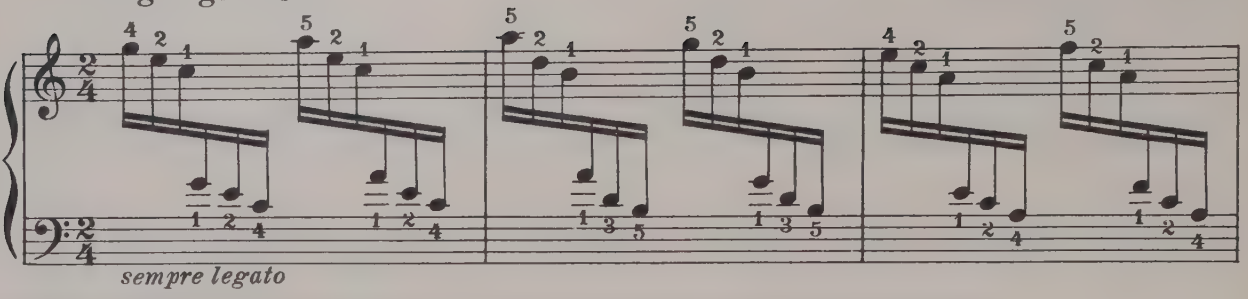


VICTOR ALPHONSE DUVERNOY

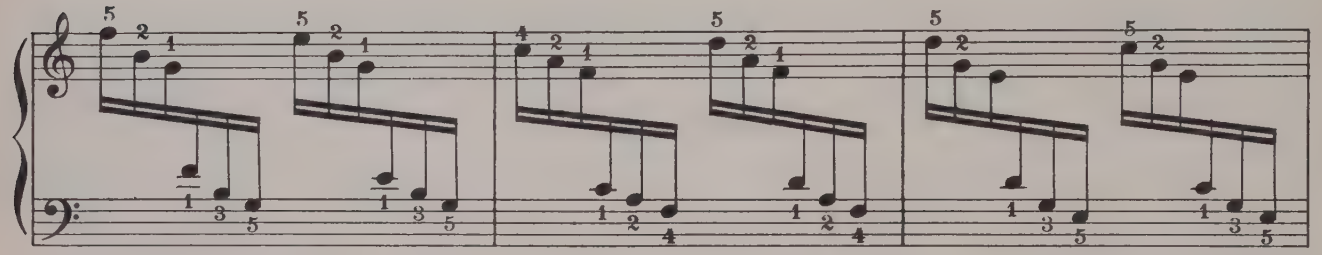


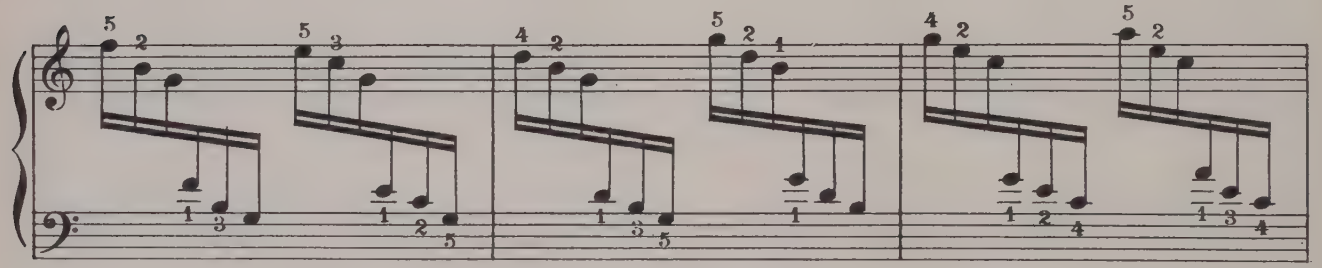
Allegro grazioso

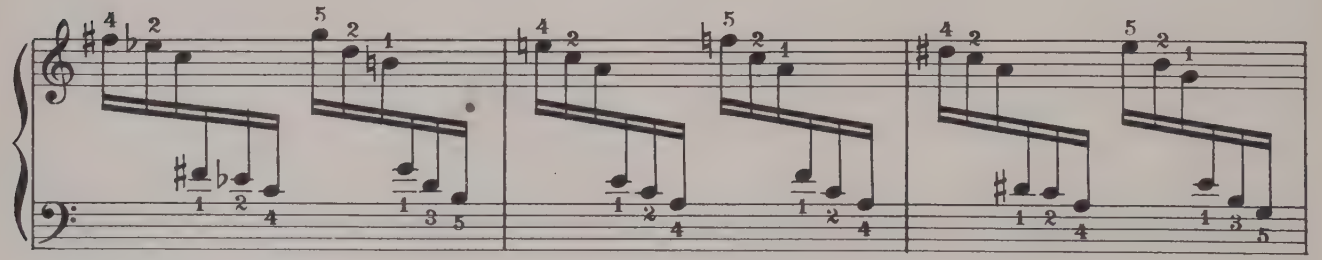
BERENS, Op. 79, No. 16

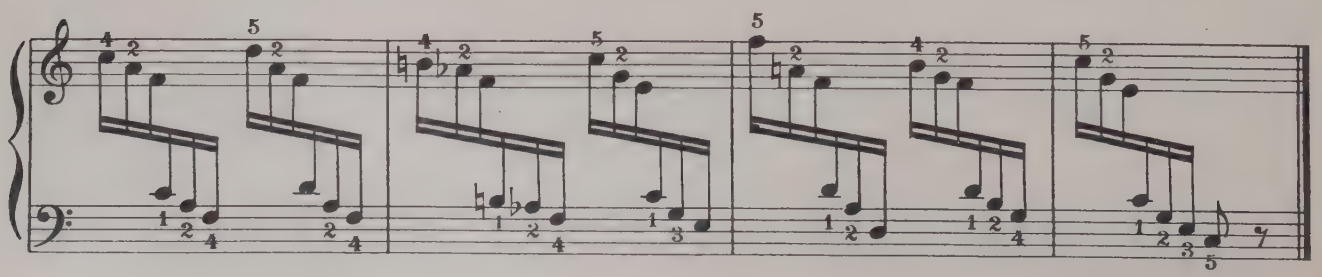


Arpeggio figures in alternating hands. Play with rippling fluency and smoothness.



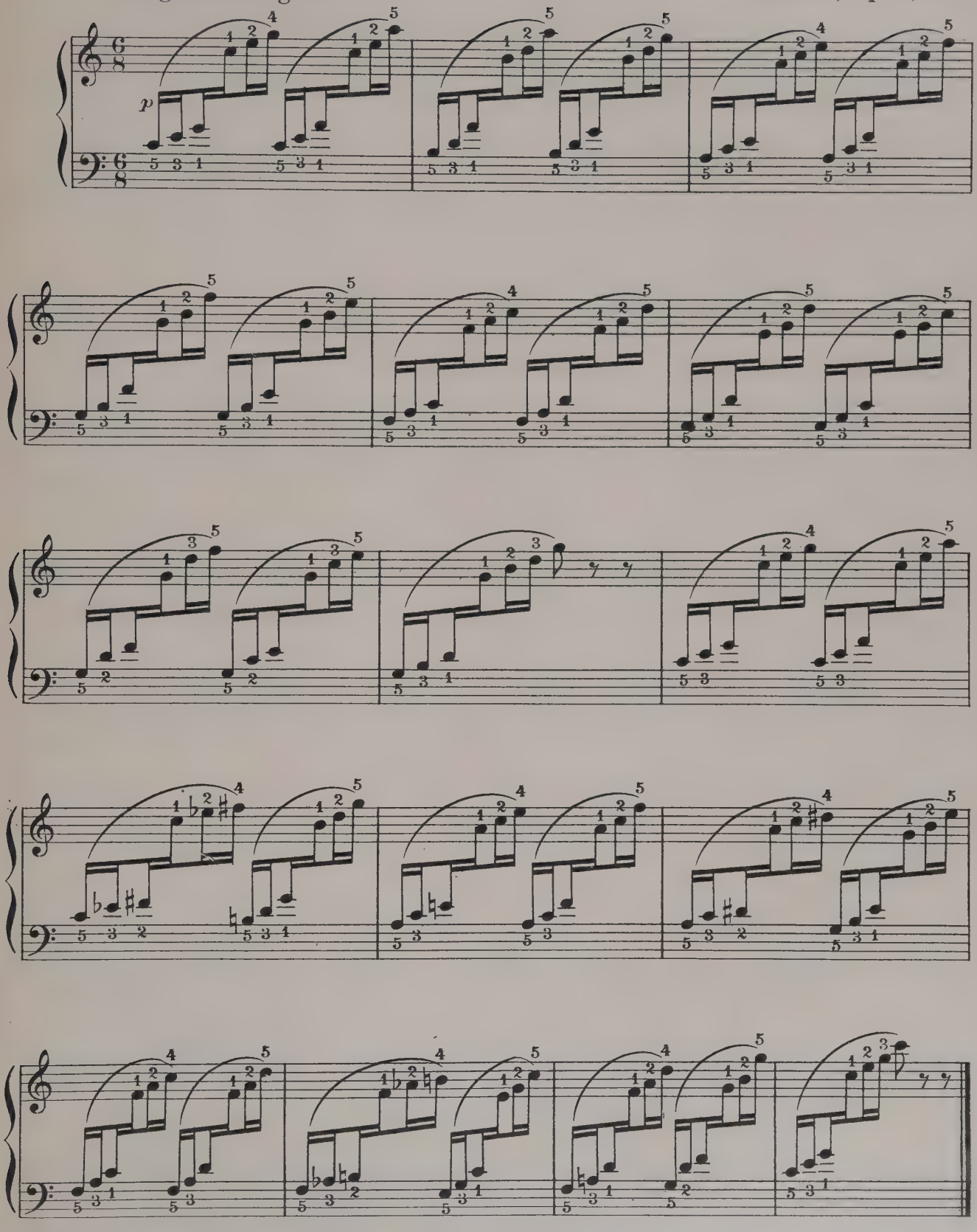


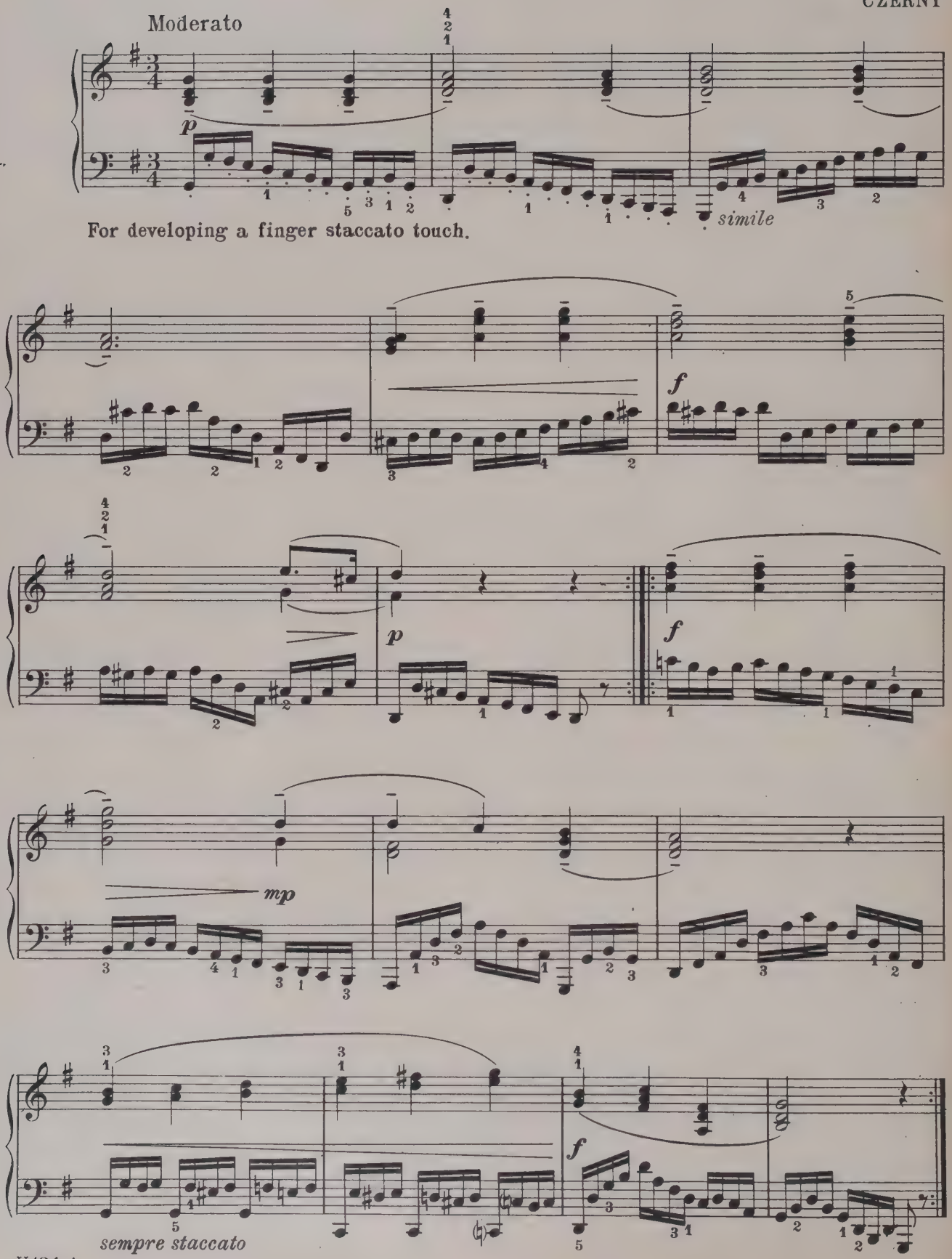




Allegretto con grazia

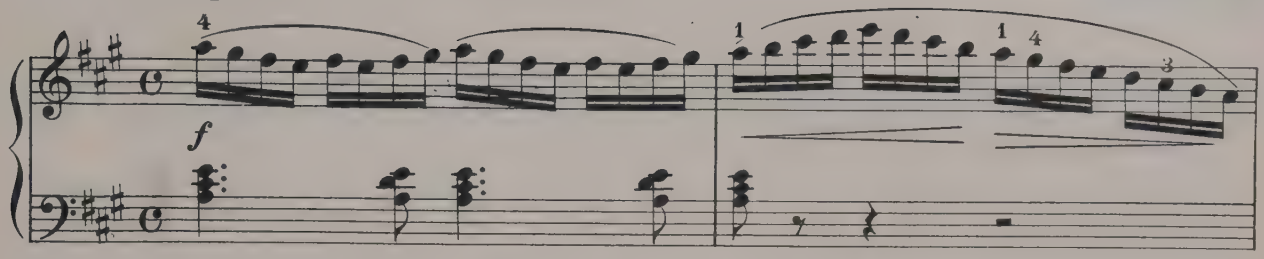
BERENS, Op. 79, No. 15



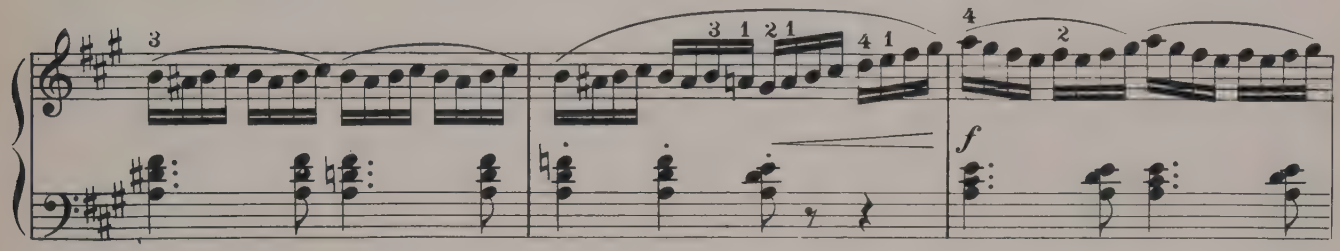

Moderato
p
simile
For developing a finger staccato touch.
f
p
f
mp
f
sempre staccato

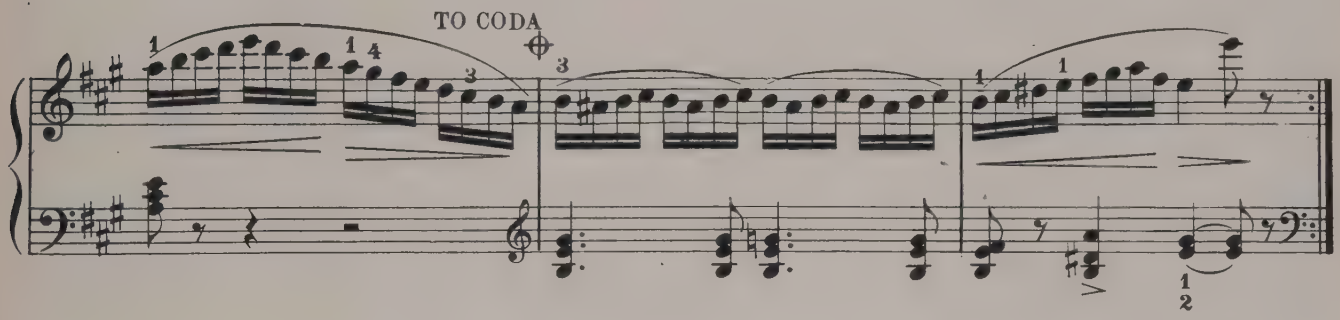
A. LOESCHHORN
Op. 65, No. 46

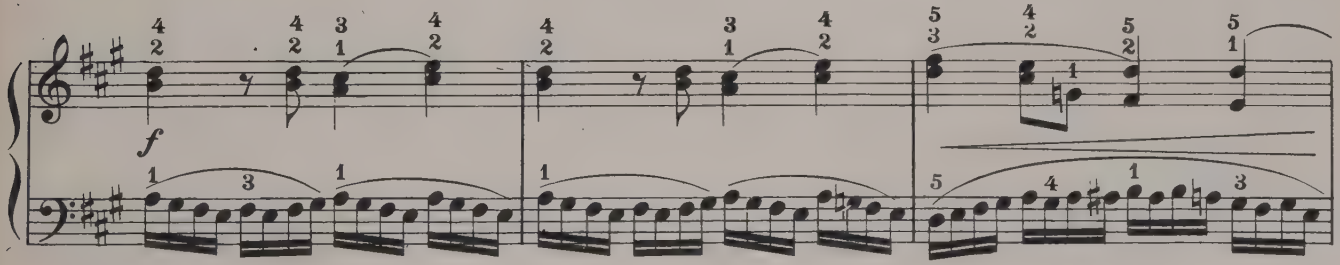
Allegro vivo

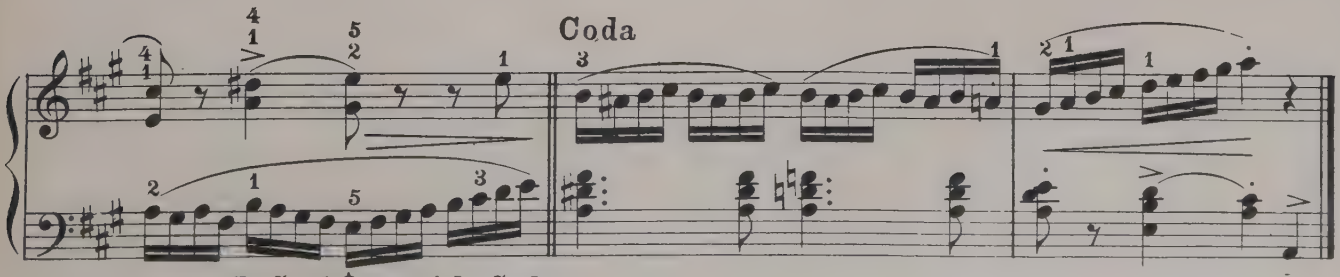


Rapid scale and four-finger passages, with triads.









D. C. al ⊕ e poi la Coda

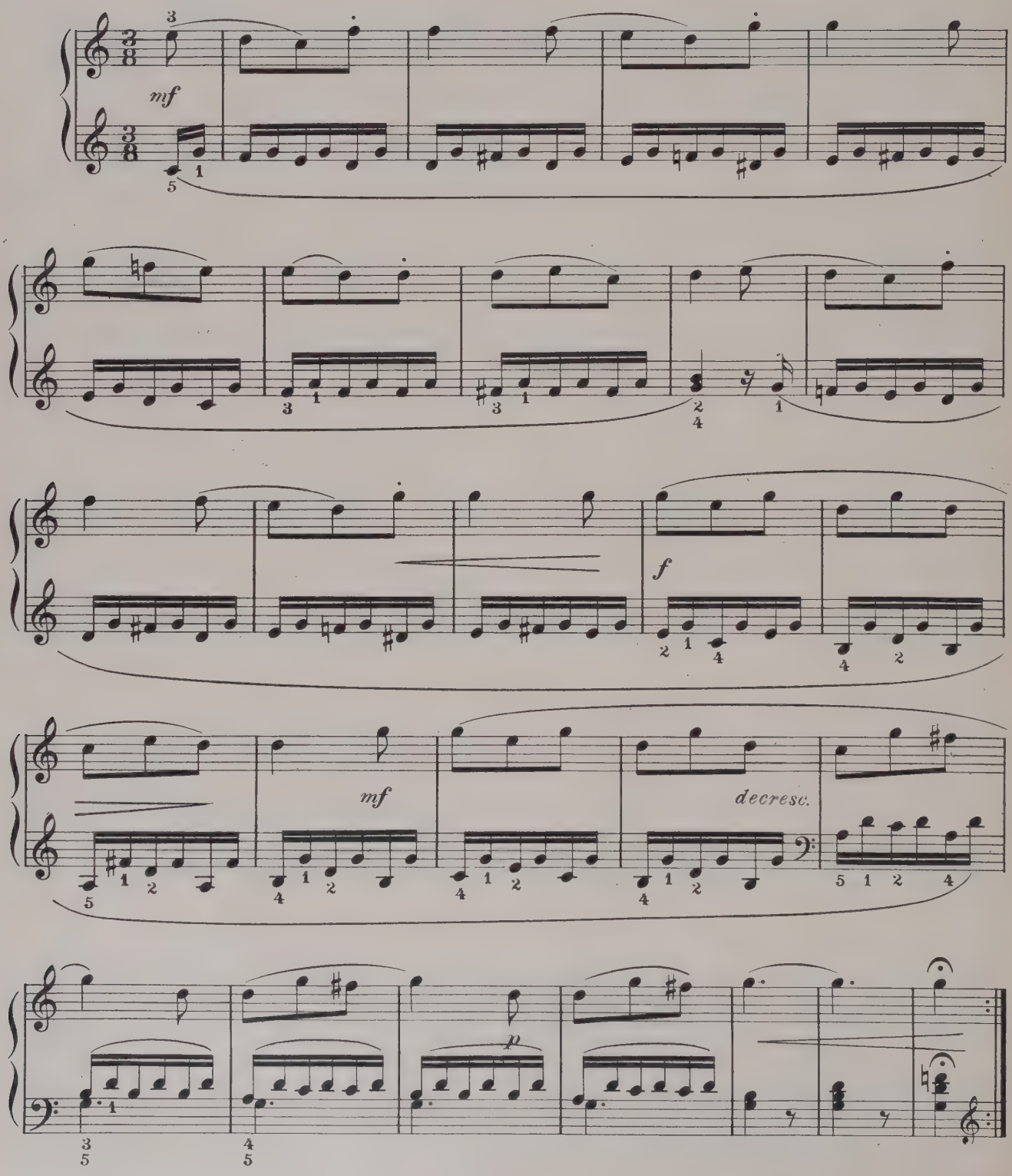
SECOND GRADE PIECES

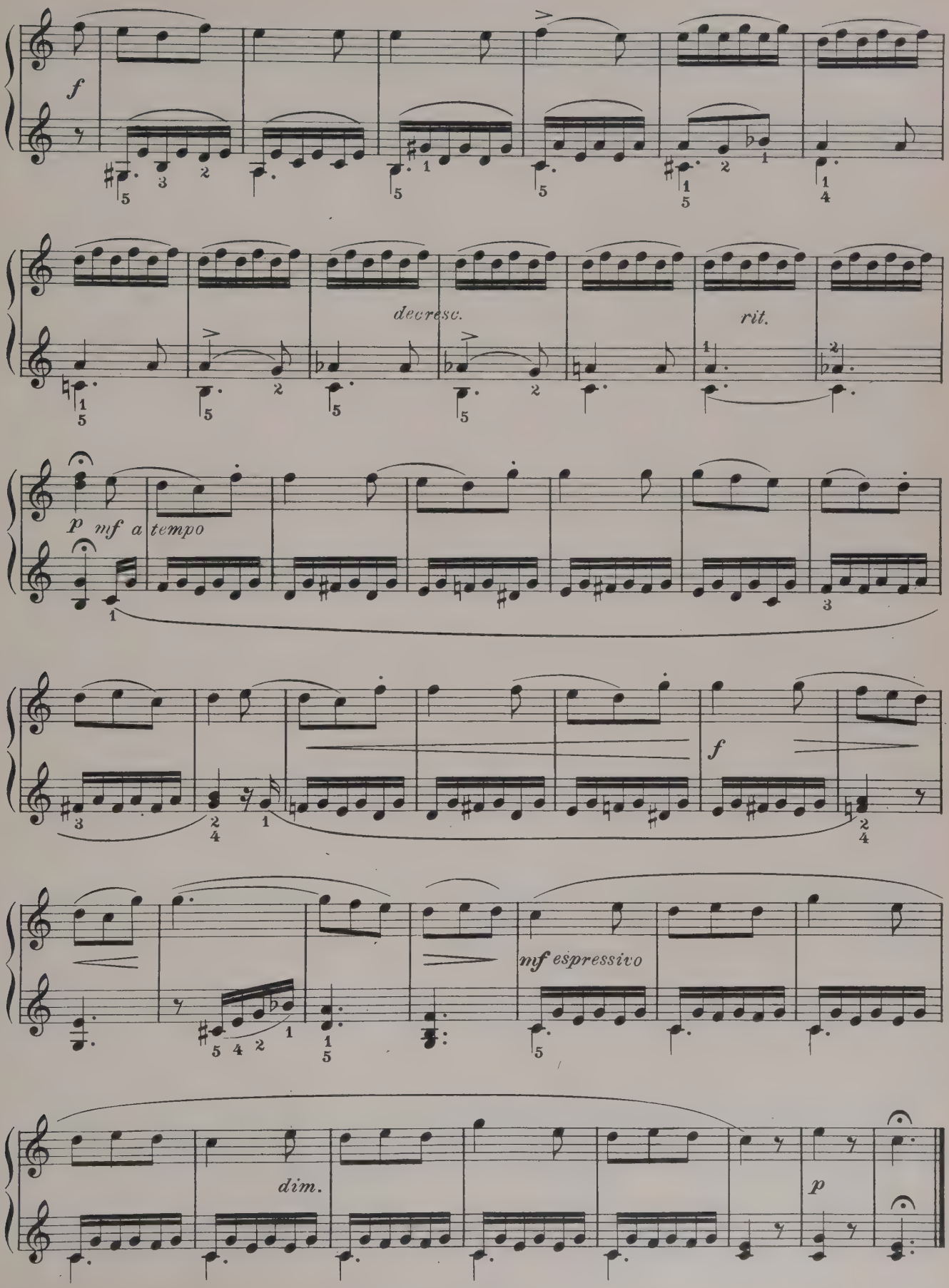
Sonatine

Edited by
CHARLES DENNÉE

CARL REINECKE. Op. 127 A

Allegretto




f
decresc.
rit.
p mf a tempo
f
mf espressivo
dim.
p

ANDANTINO

Semplice

p

mf

p

mf espressivo

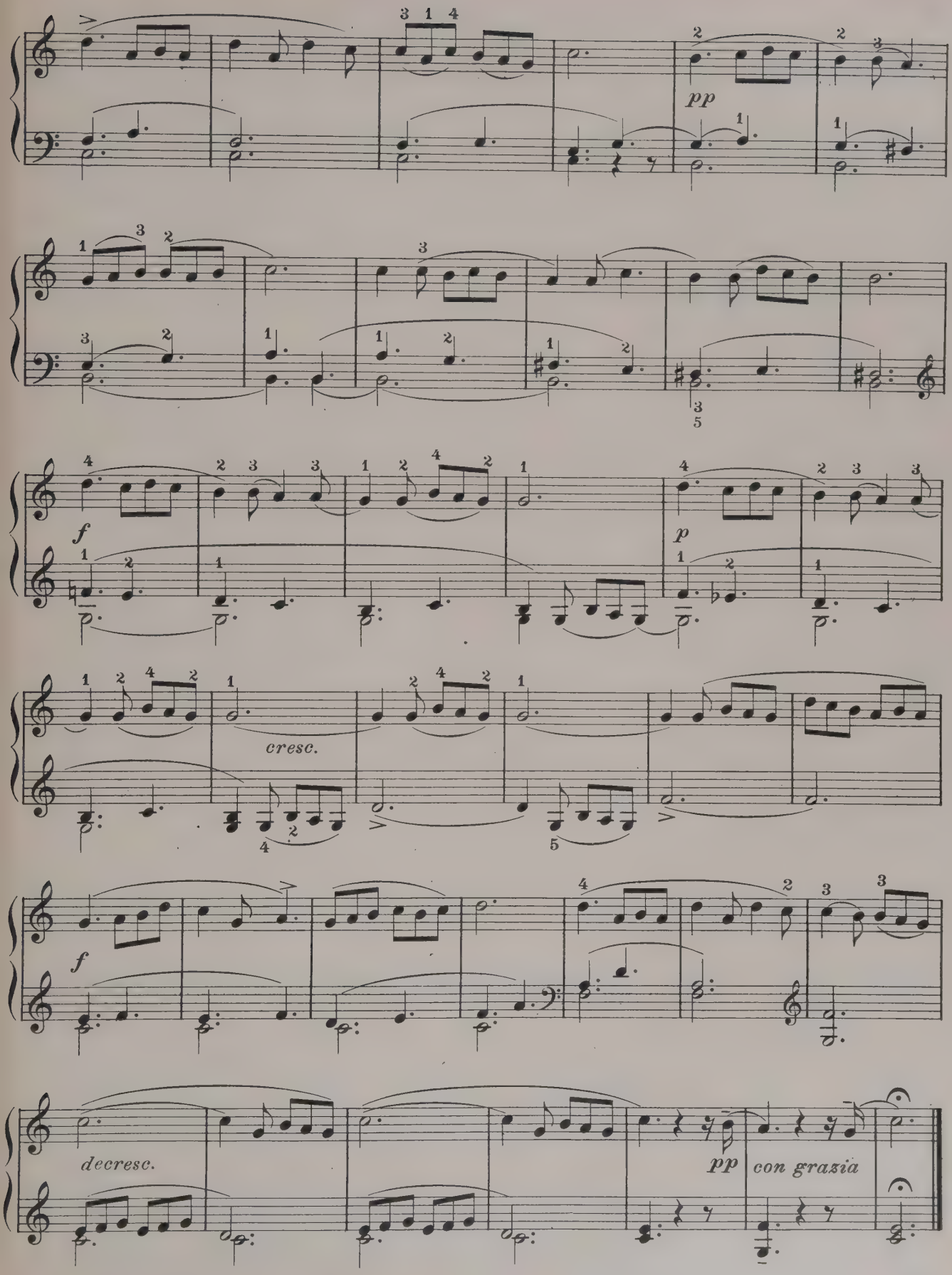
ril.

RONDO PASTORALE

Allegretto

f

p



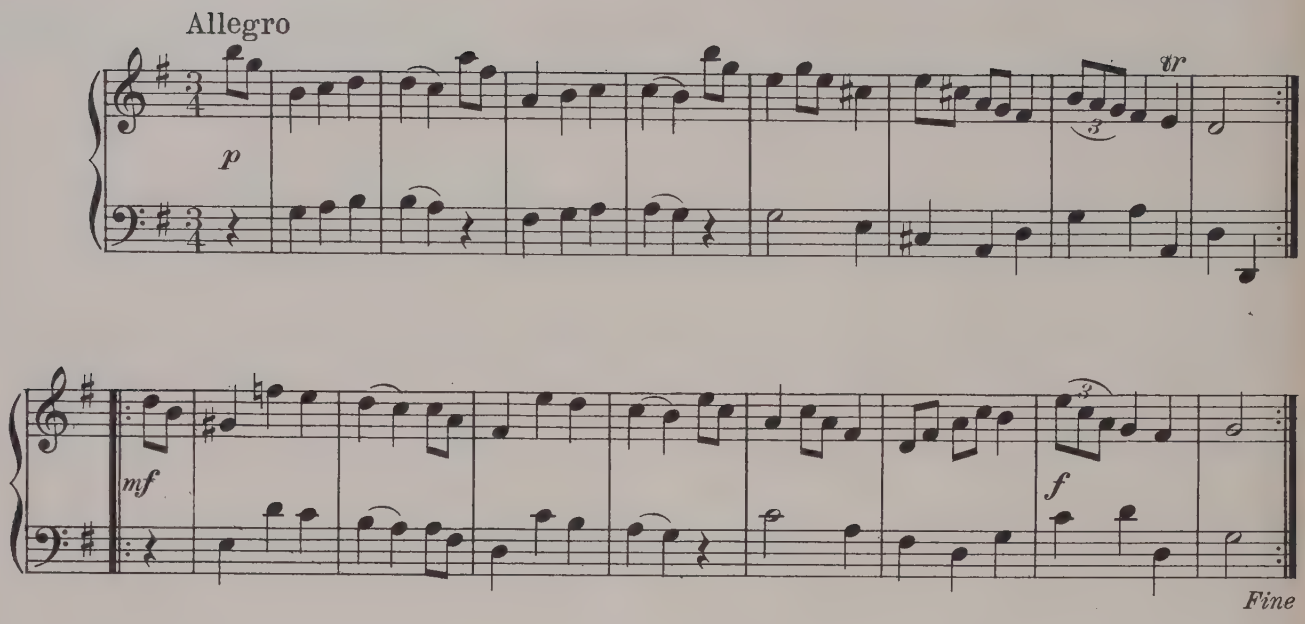
The fingering given is preferable to a strict adherance to the 5 key position.

MENUET AND TRIO

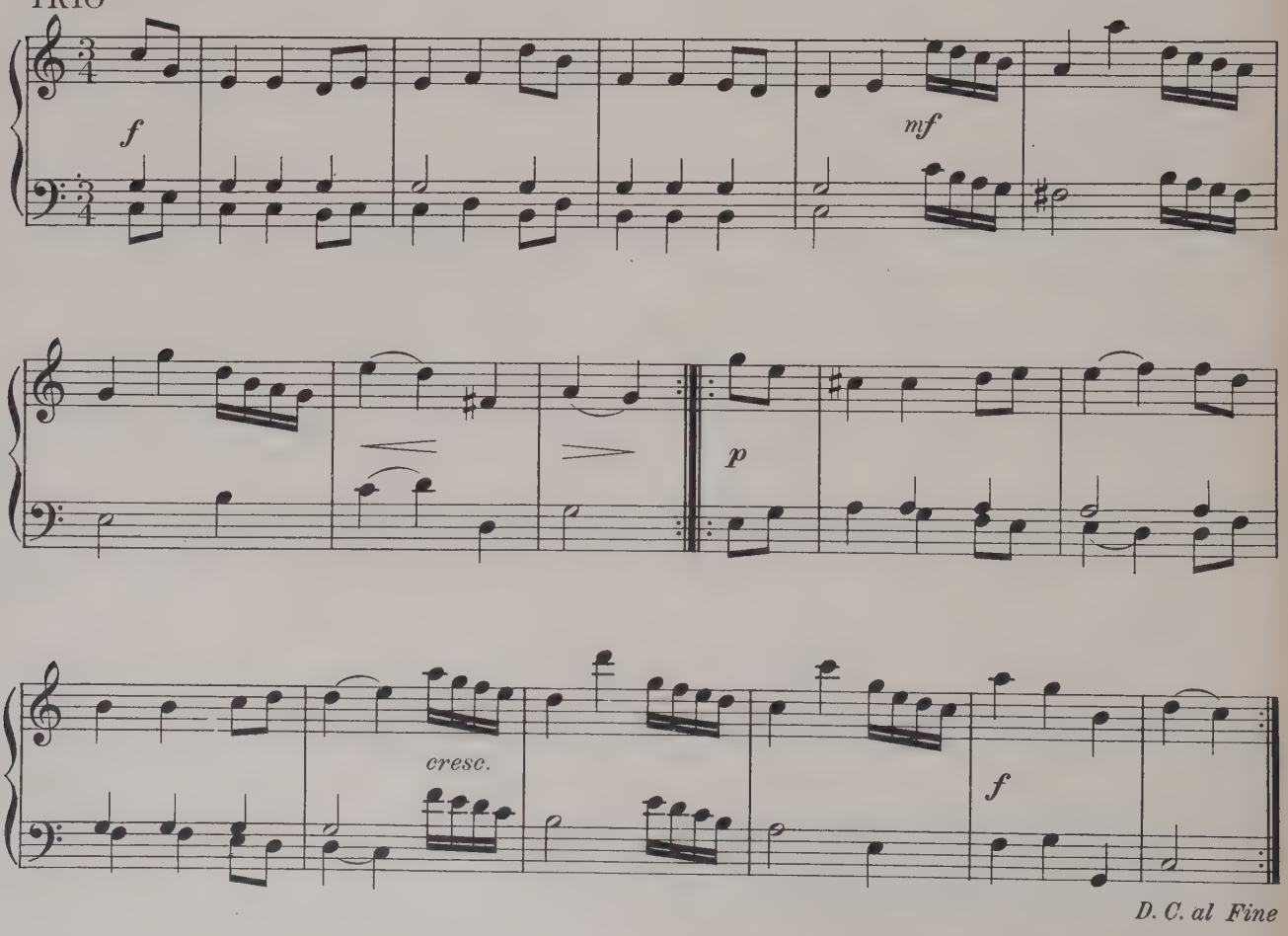
(Composed at 5 years of age)

W. A. MOZART

Allegro



TRIO

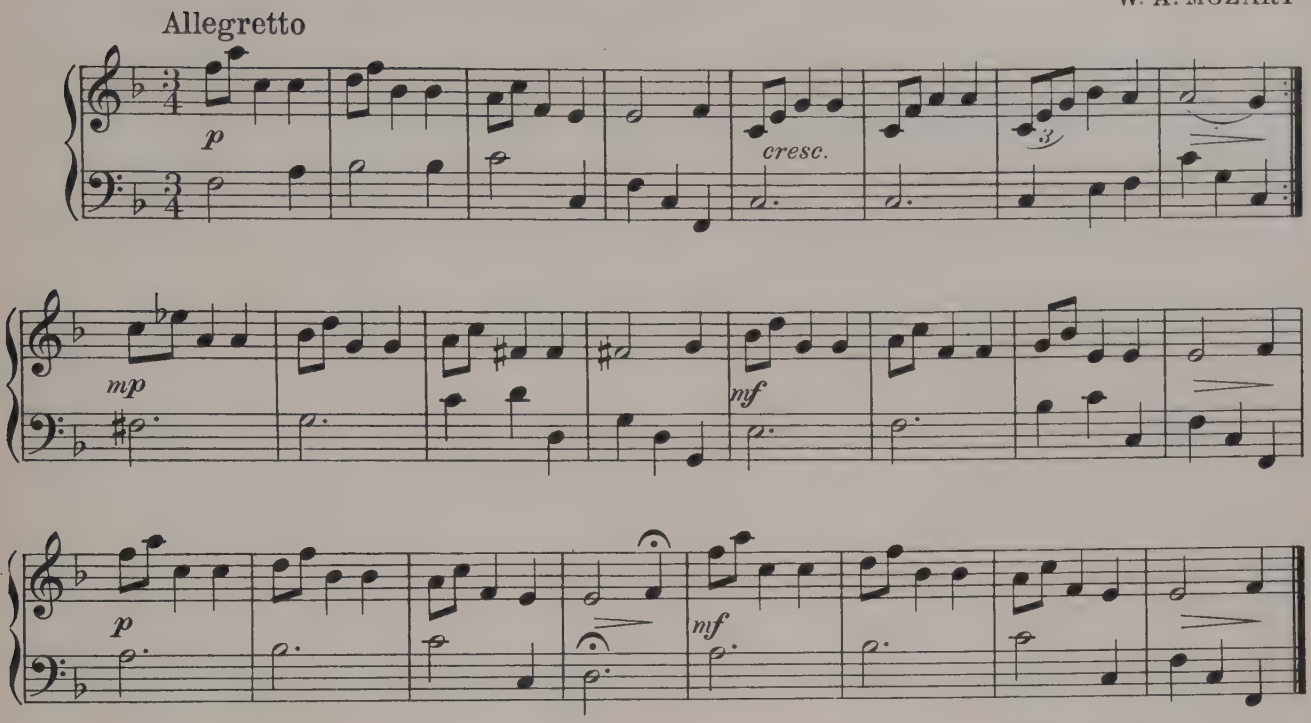


MINUET AND RONDO

(Composed by Mozart when 6 years old).

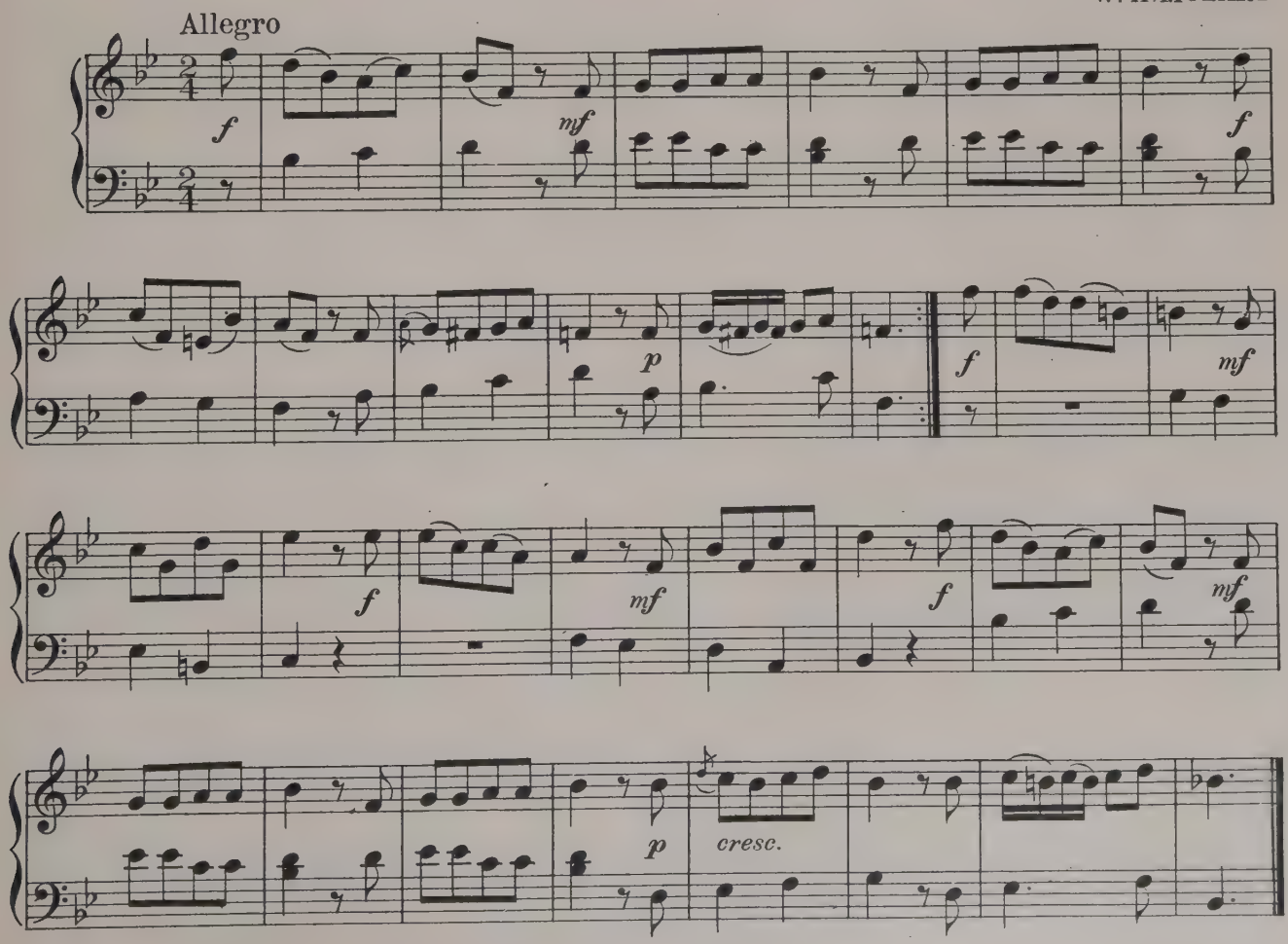
W. A. MOZART

Allegretto



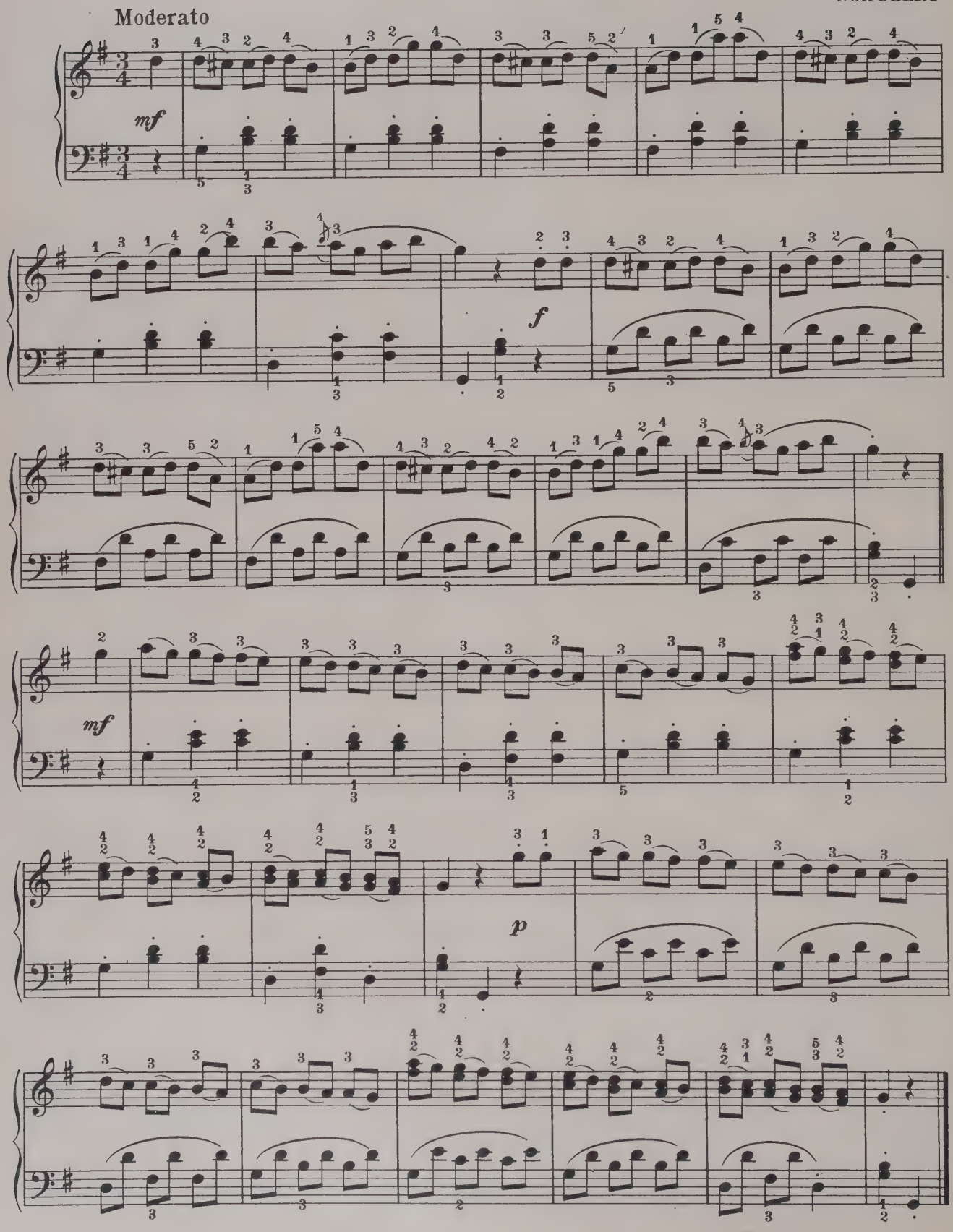
W. A. MOZART

Allegro



WALTZ

SCHUBERT

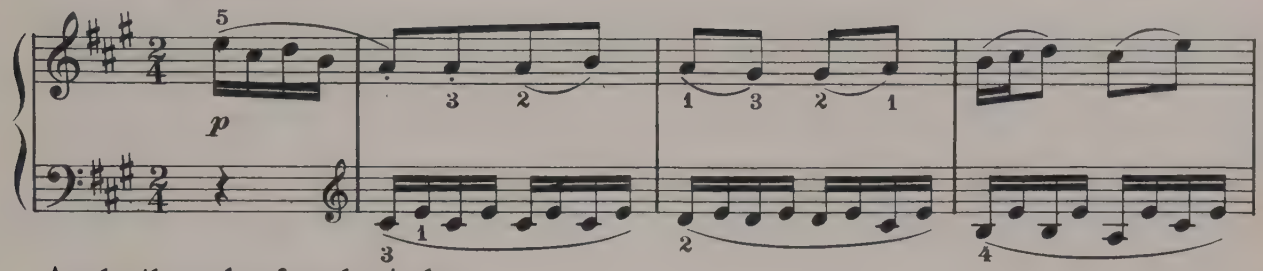


DANCING UNDER THE LINDEN-TREE

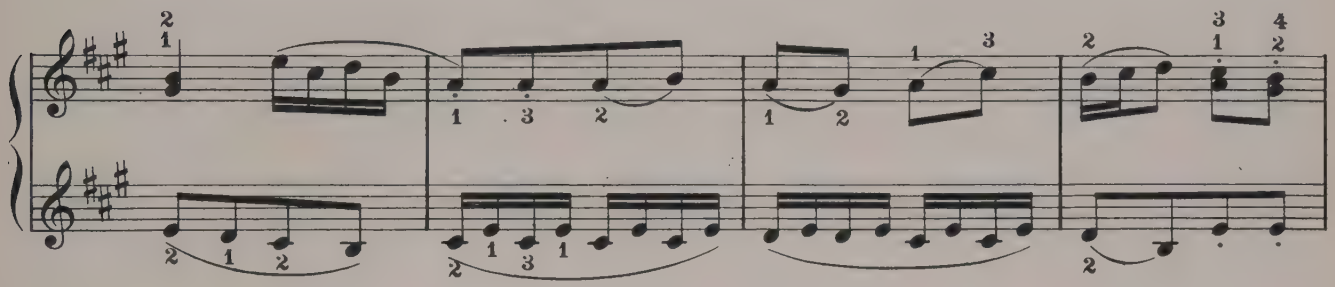
Edited by
Charles Dennée

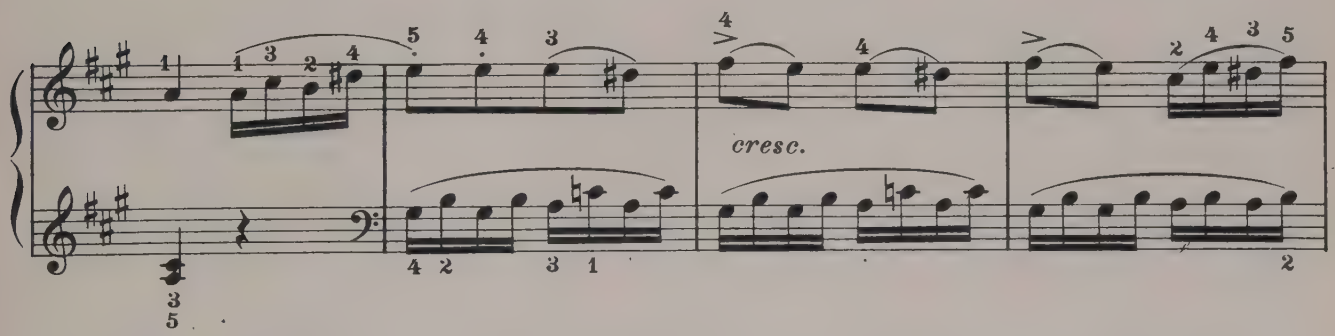
CARL REINECKE
Op. 107, No 10

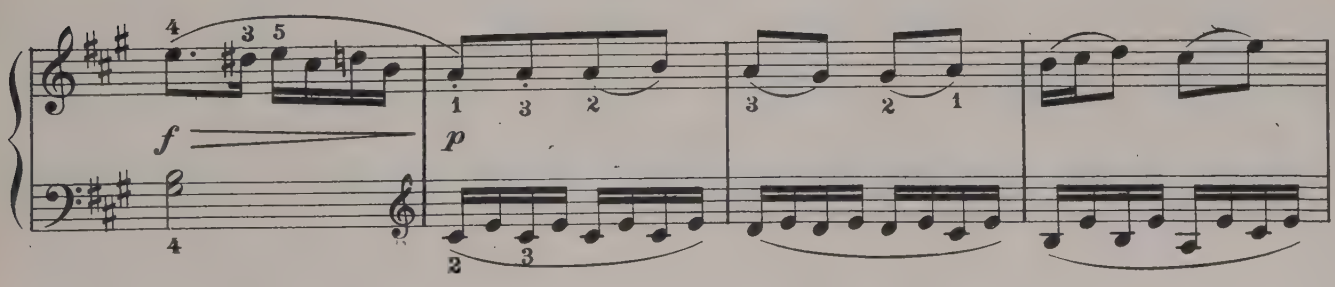
Andantino

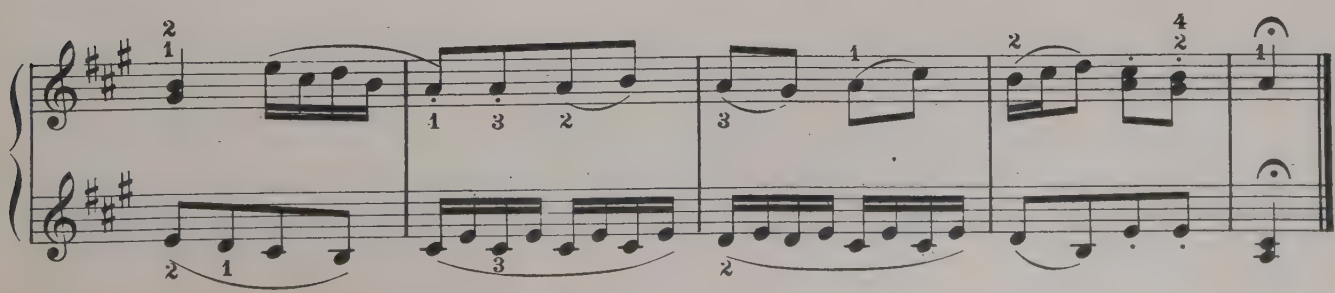


Apply the rules for short slurs.









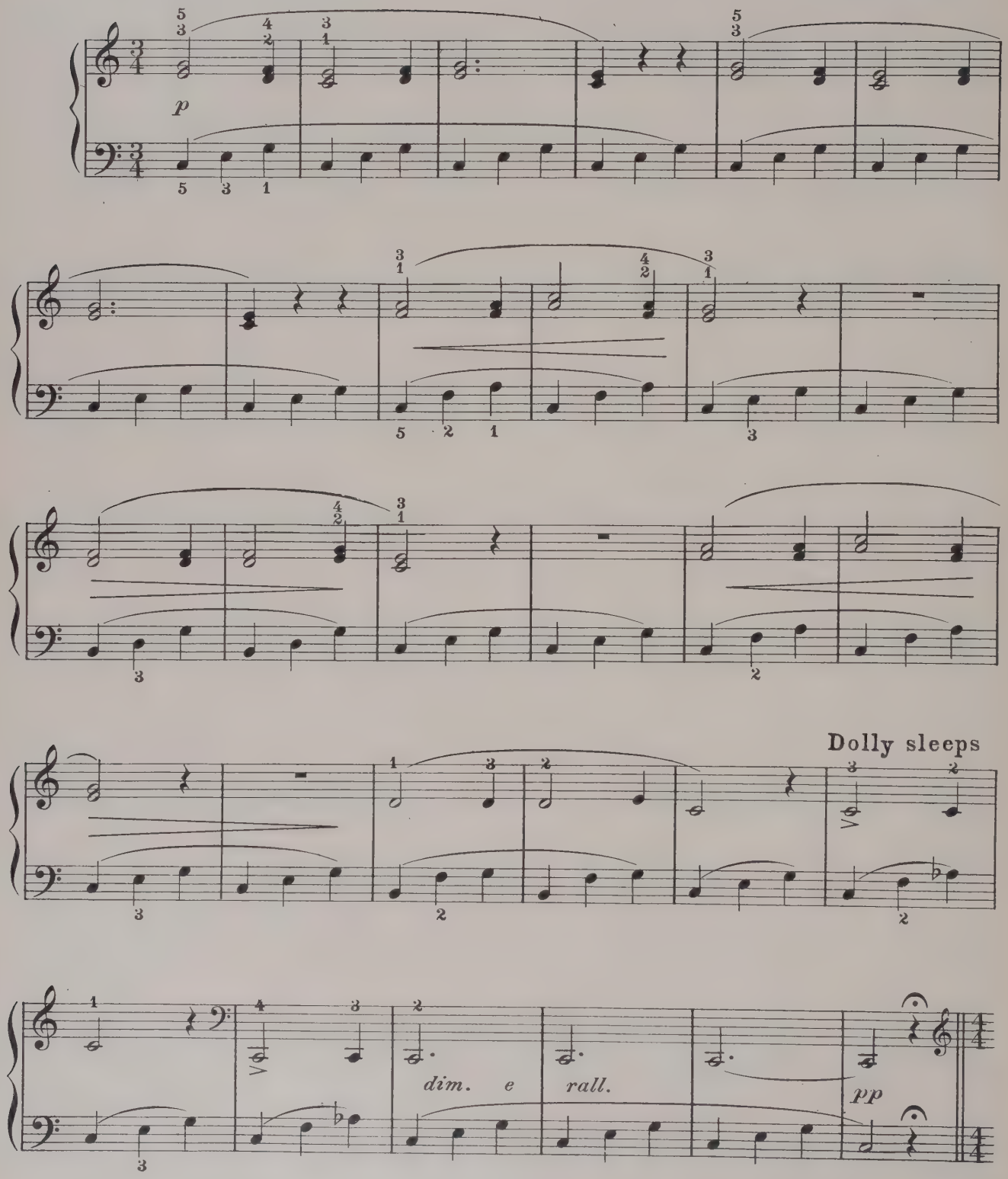
Dolly's Dreaming

Edited by
CHARLES DENNÉE

Cradle Song

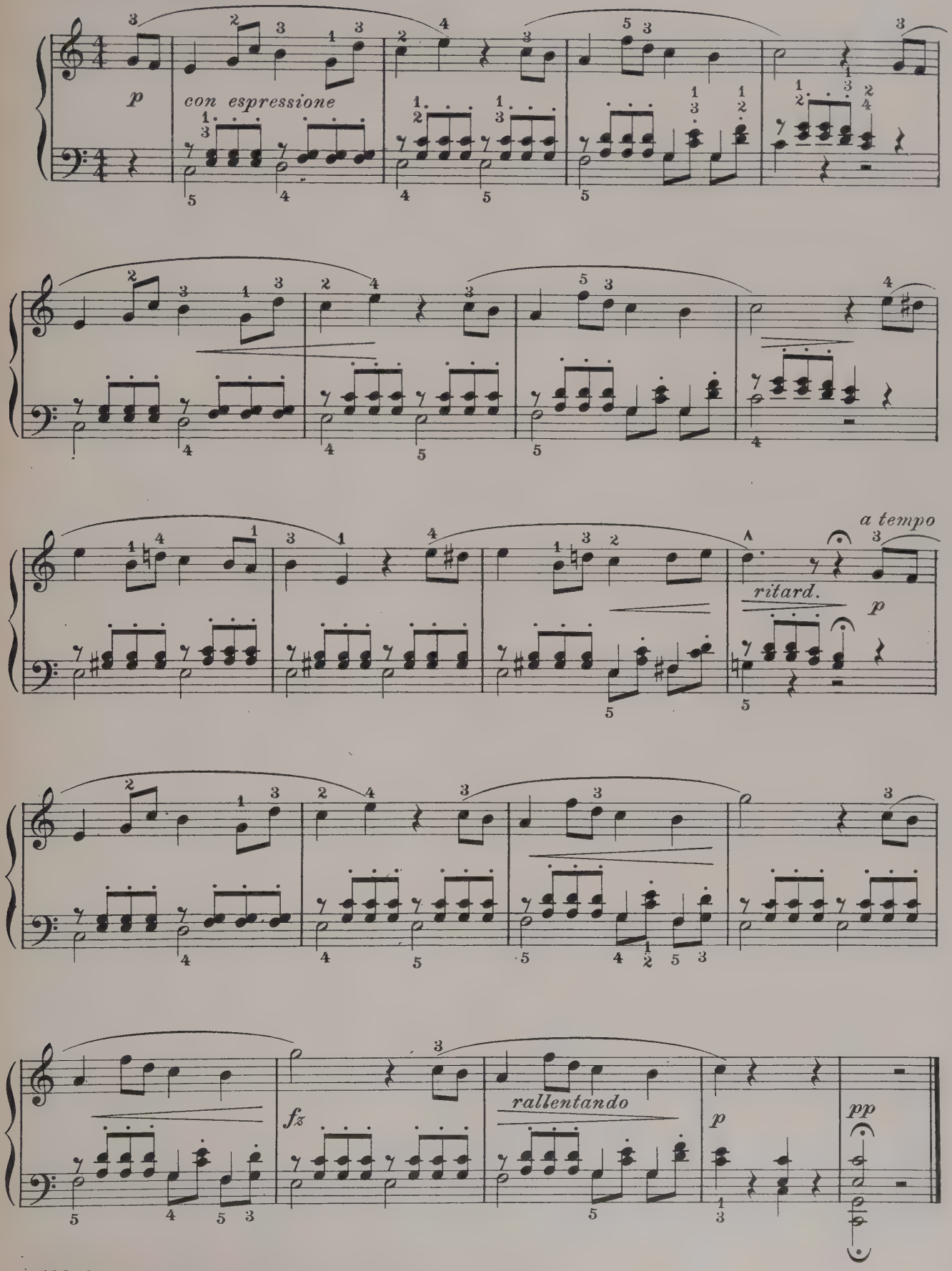
Andante con moto

THEODOR OESTEN
Op. 202, No. 4



Dolly's Dream

Moderato

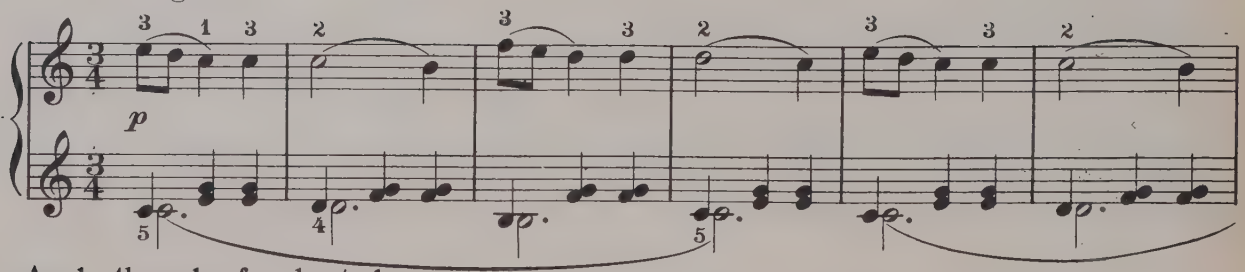


Edited by
Charles Dennée

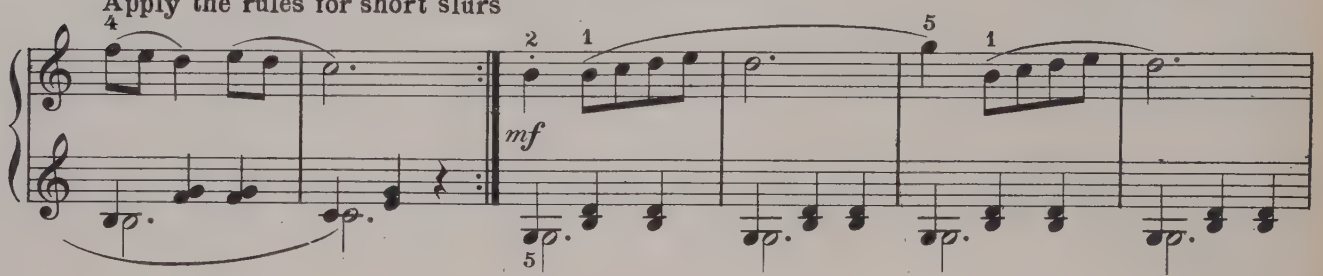
ROSE MAZURKA

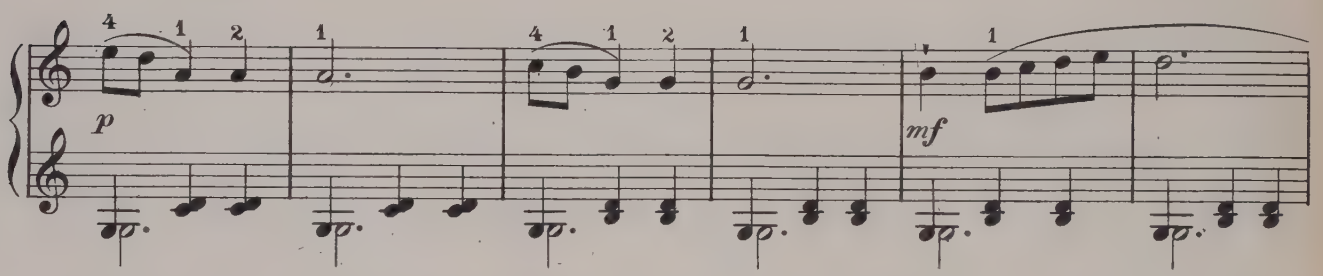
A. SCHMOLL
Op. 50

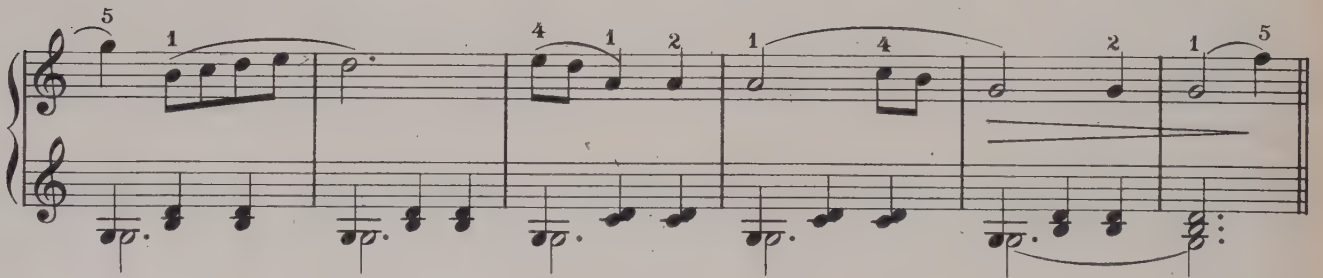
Allegretto

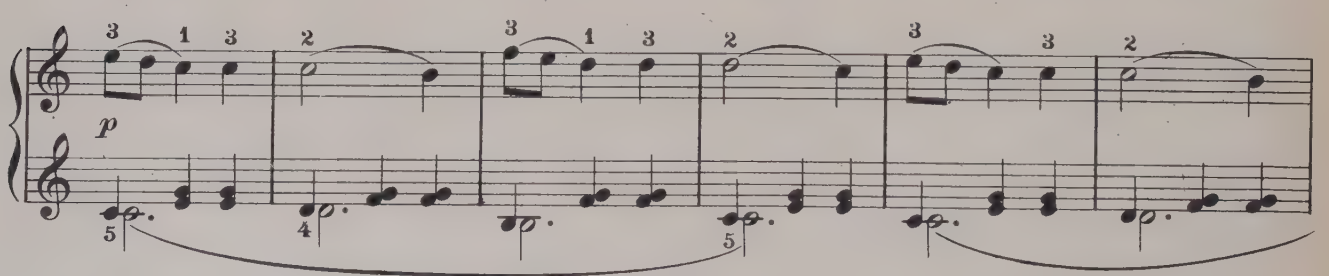


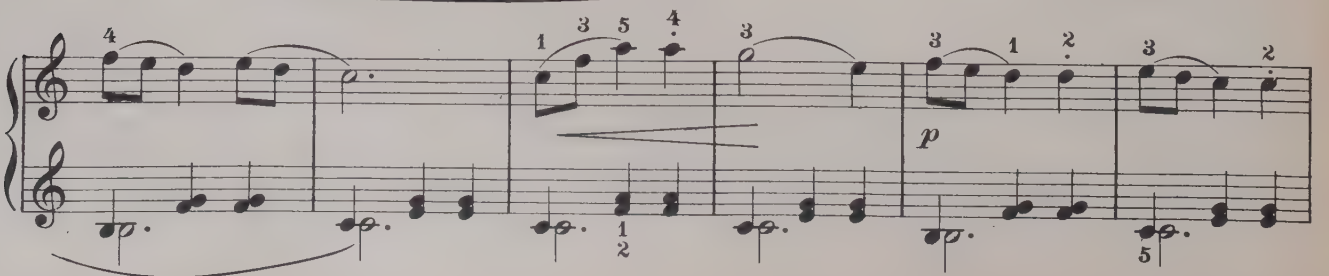
Apply the rules for short slurs

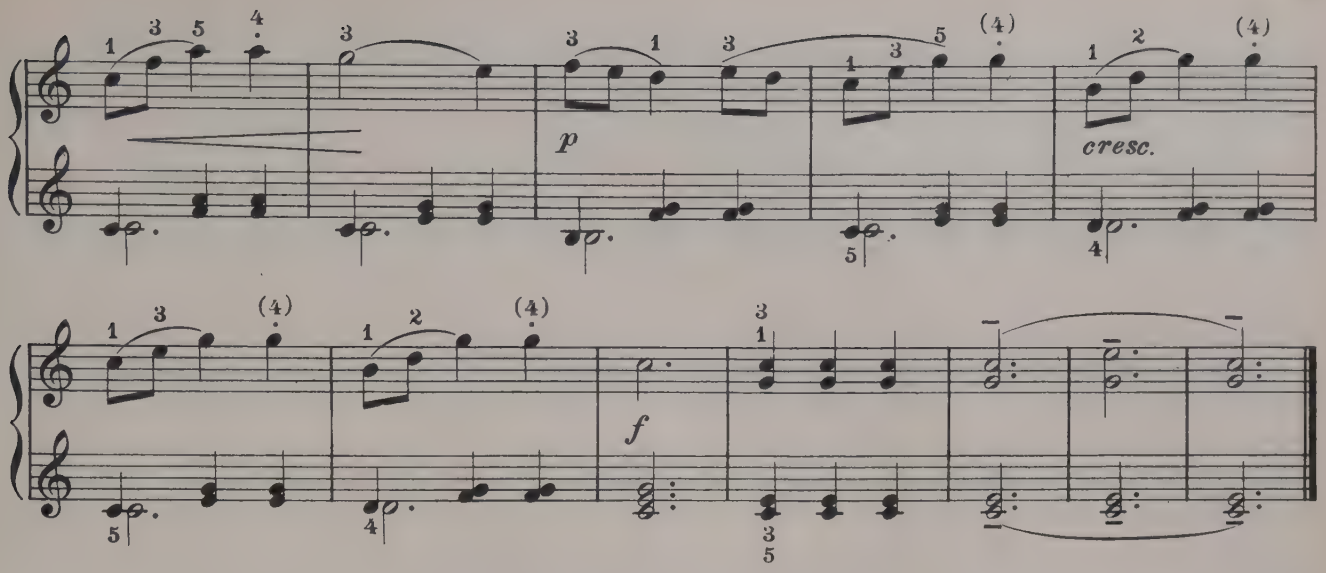








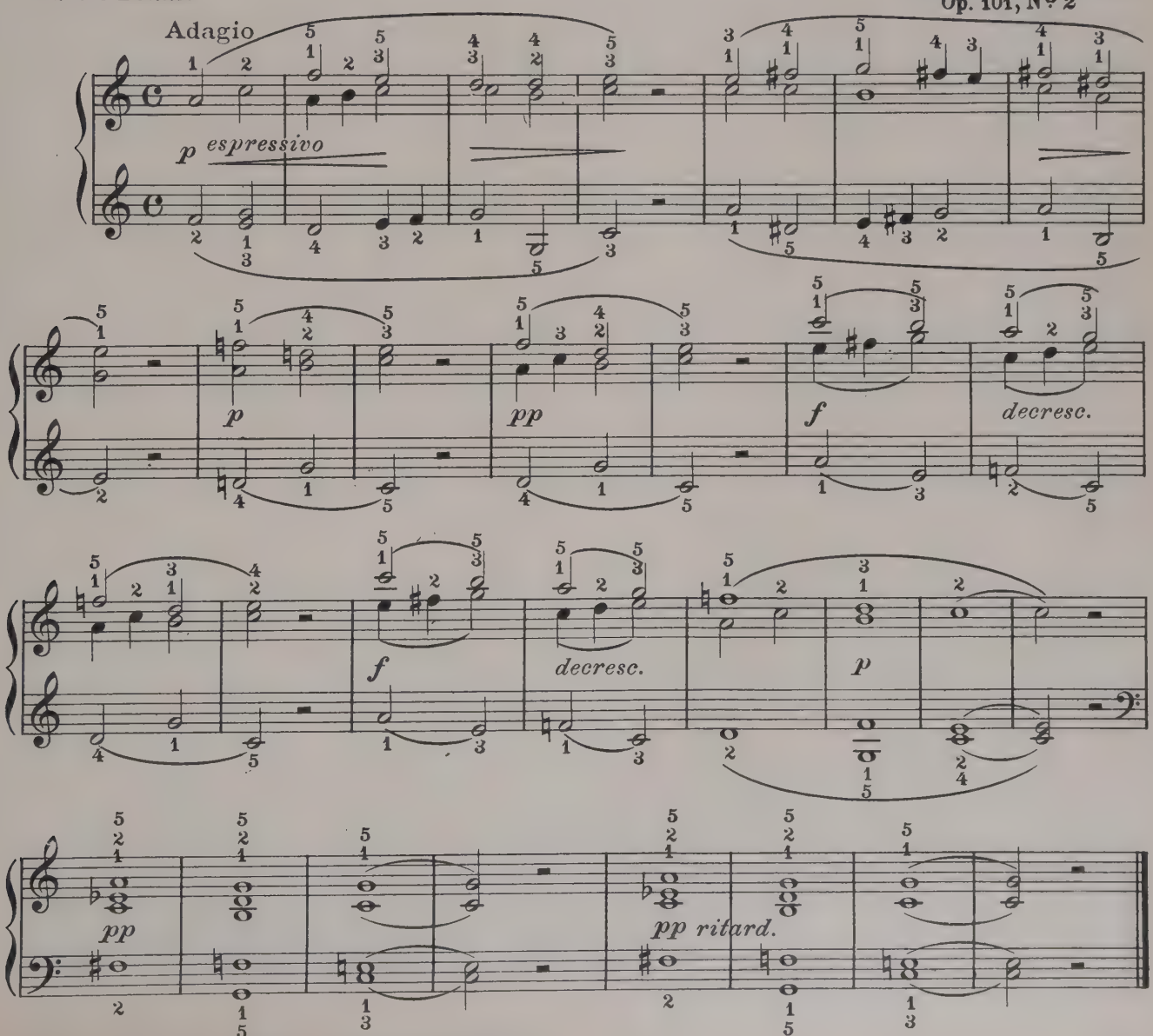




MORNING PRAYER

Edited by
Charles Dennée

CORNELIUS GURLITT
Op. 101, Nº 2

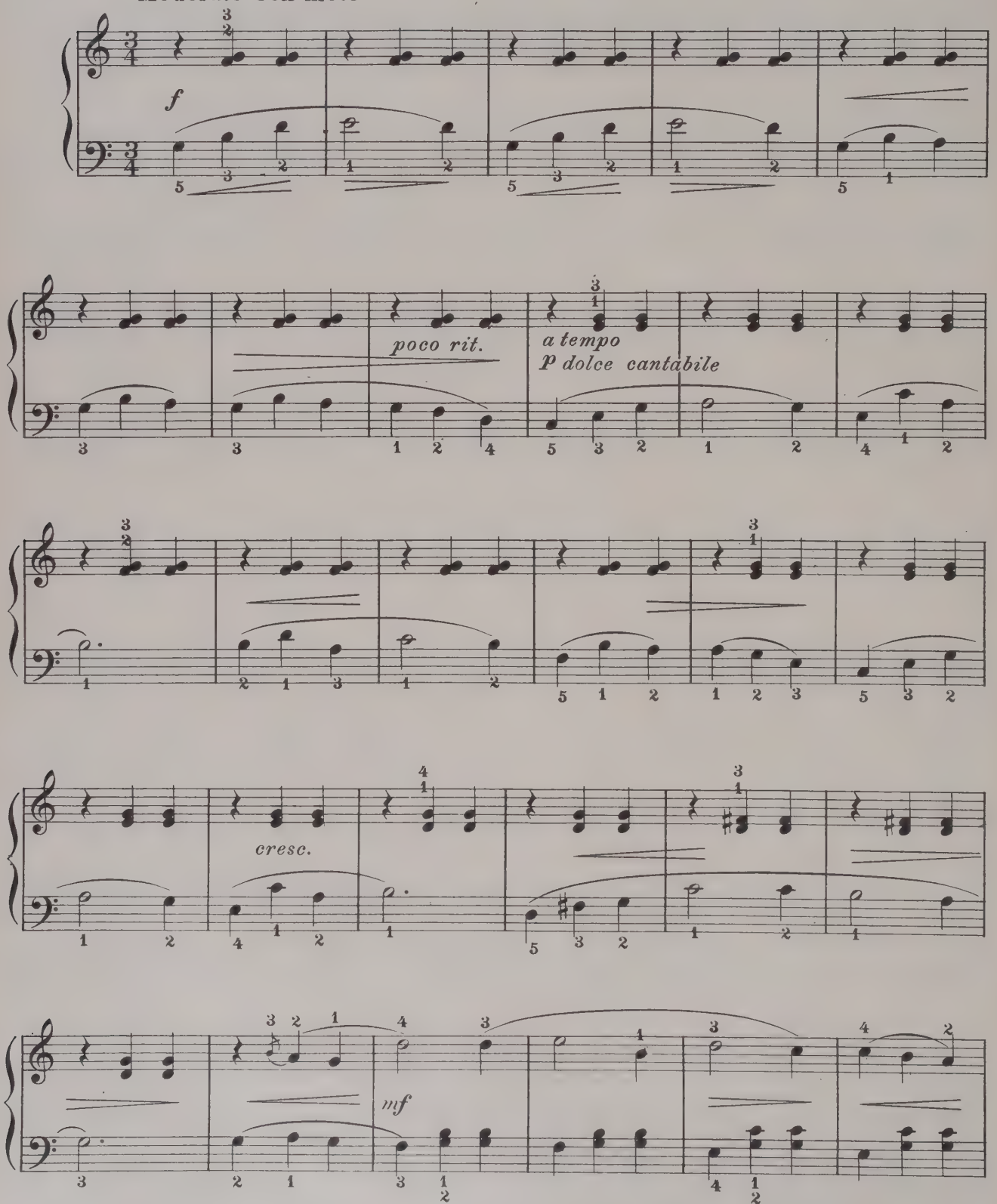


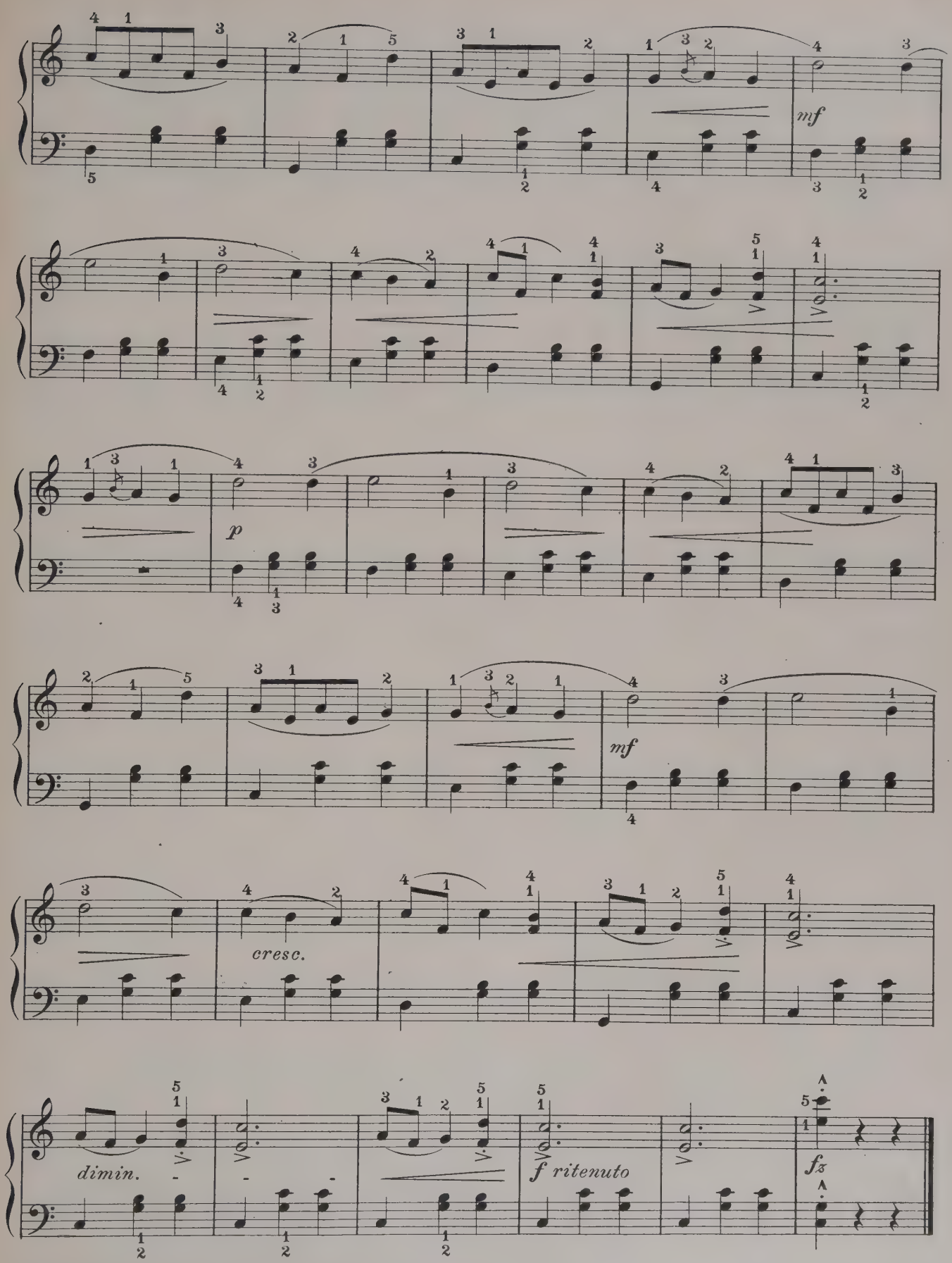
UNDER THE LINDENS

Edited by
Charles Dennée

PAUL BEAUMONT

Moderato con moto



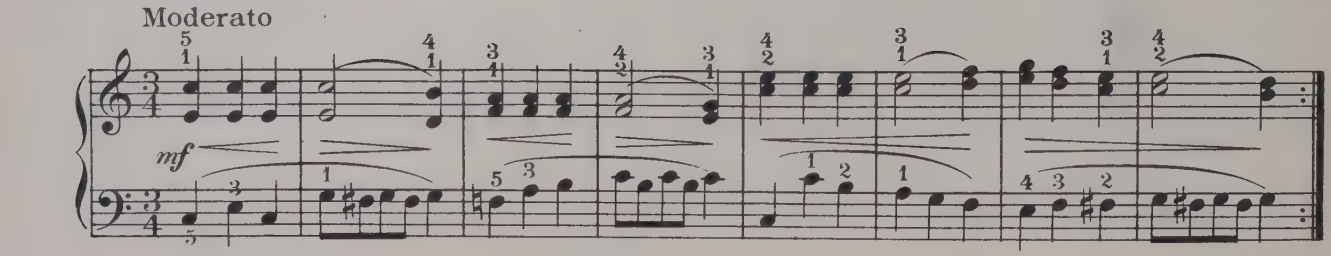

mf
p
mf
cresc.
dimin.
f ritenuto
fz

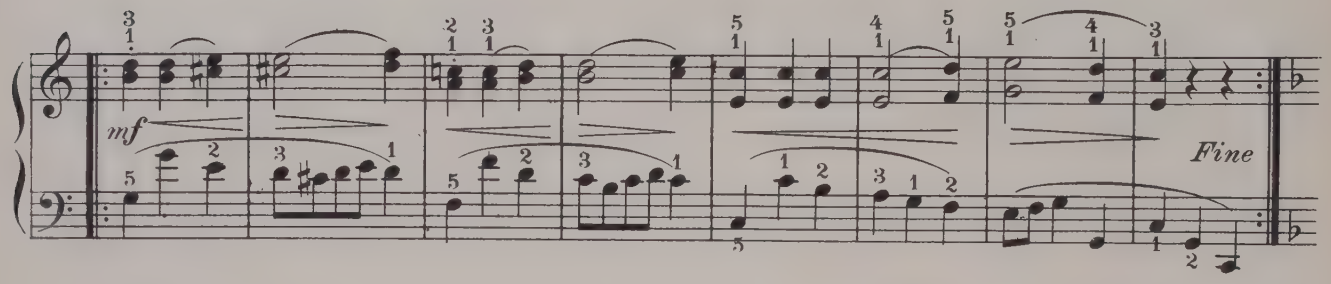
Edited by
CHARLES DENNÉE

Menuett

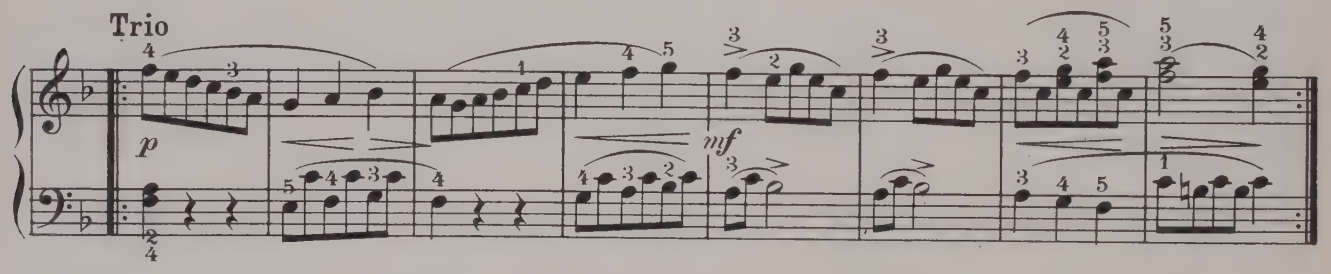
J. PLEYEL

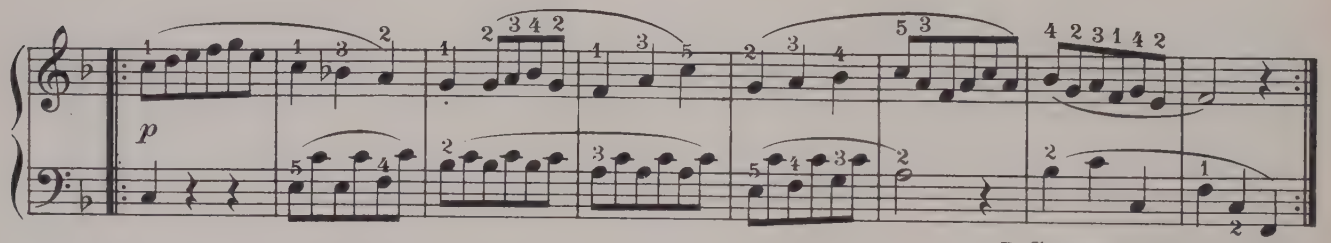
Moderato





Trio





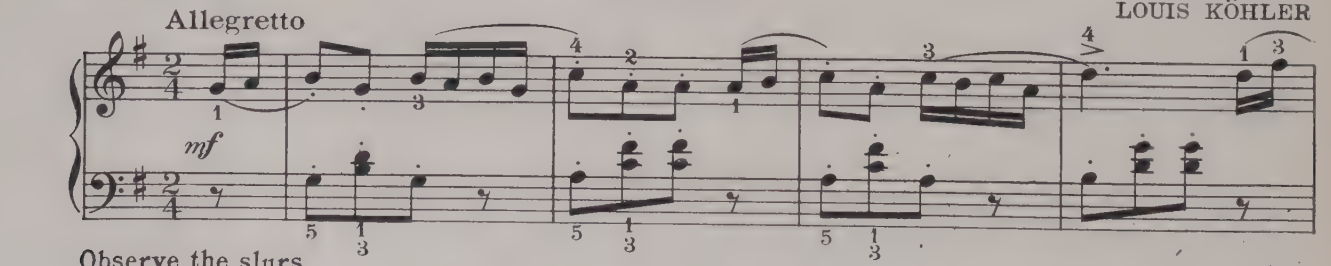
D.C. senza replica al Fine
(Without repeats to *Fine*)

Edited by
CHARLES DENNÉE

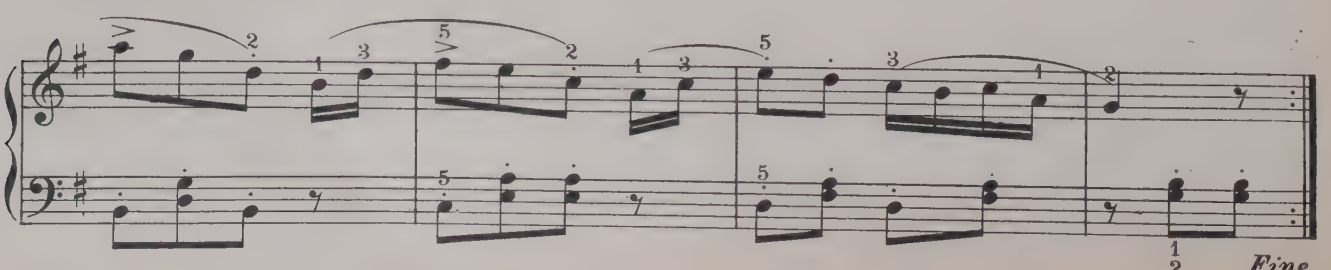
Polka

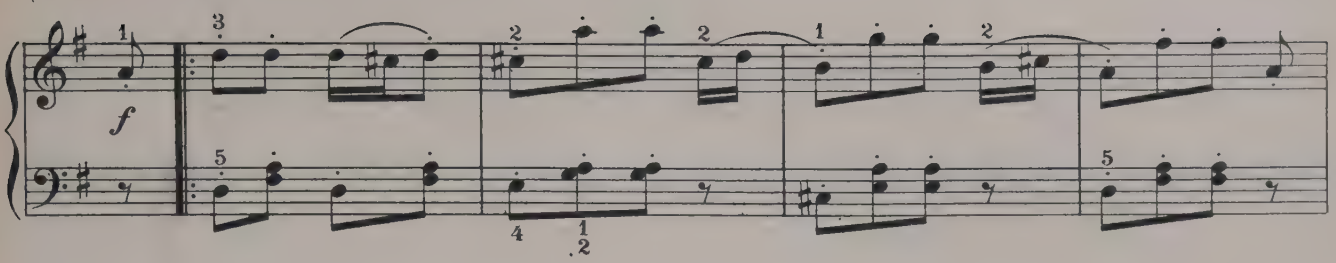
LOUIS KÖHLER

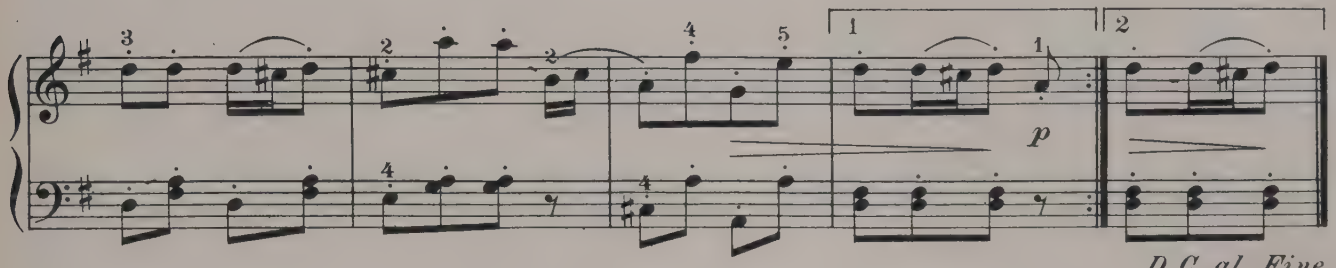
Allegretto



Observe the slurs.





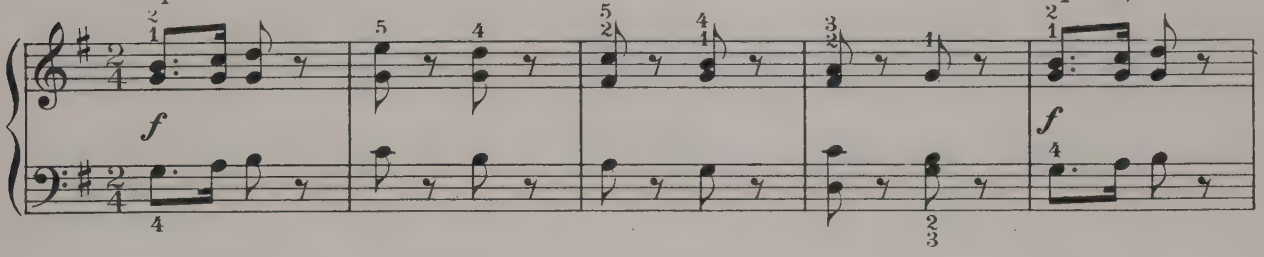


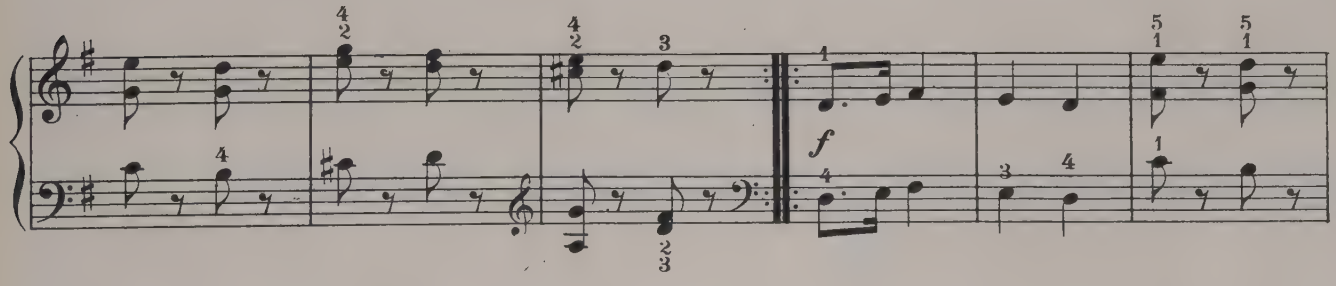
D.C. al Fine

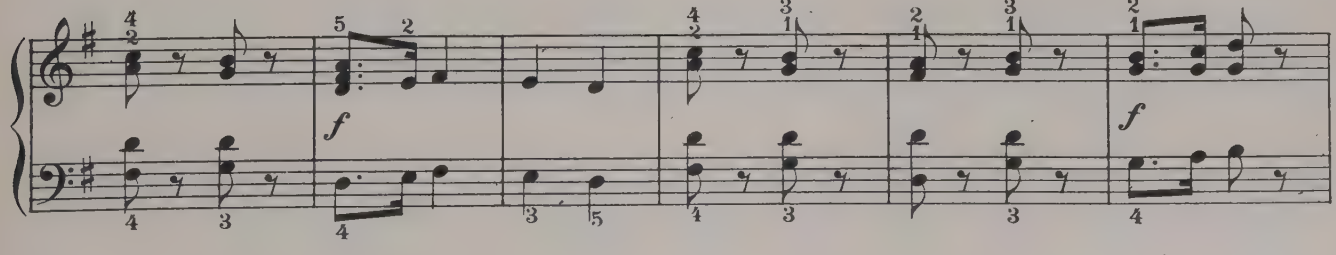
Soldiers' March

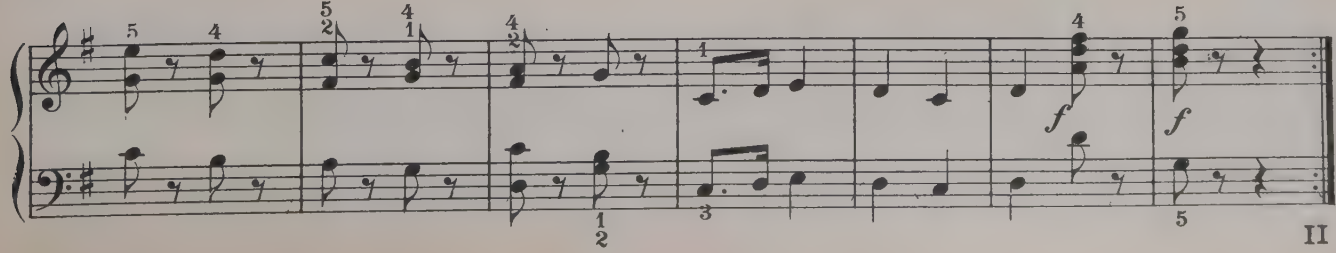
ROBERT SCHUMANN
Op. 68, No. 2

Tempo di marcia



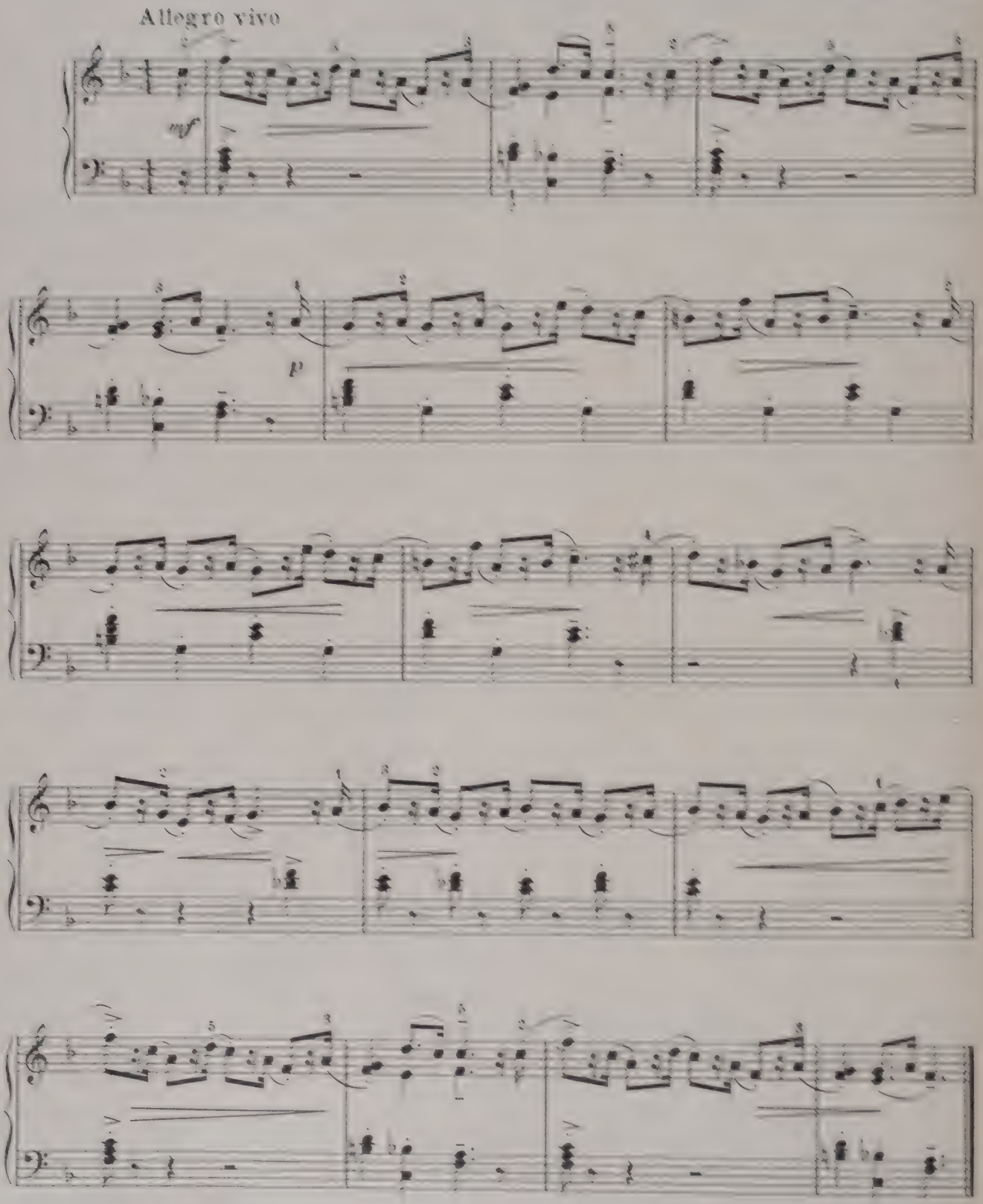






RECESS

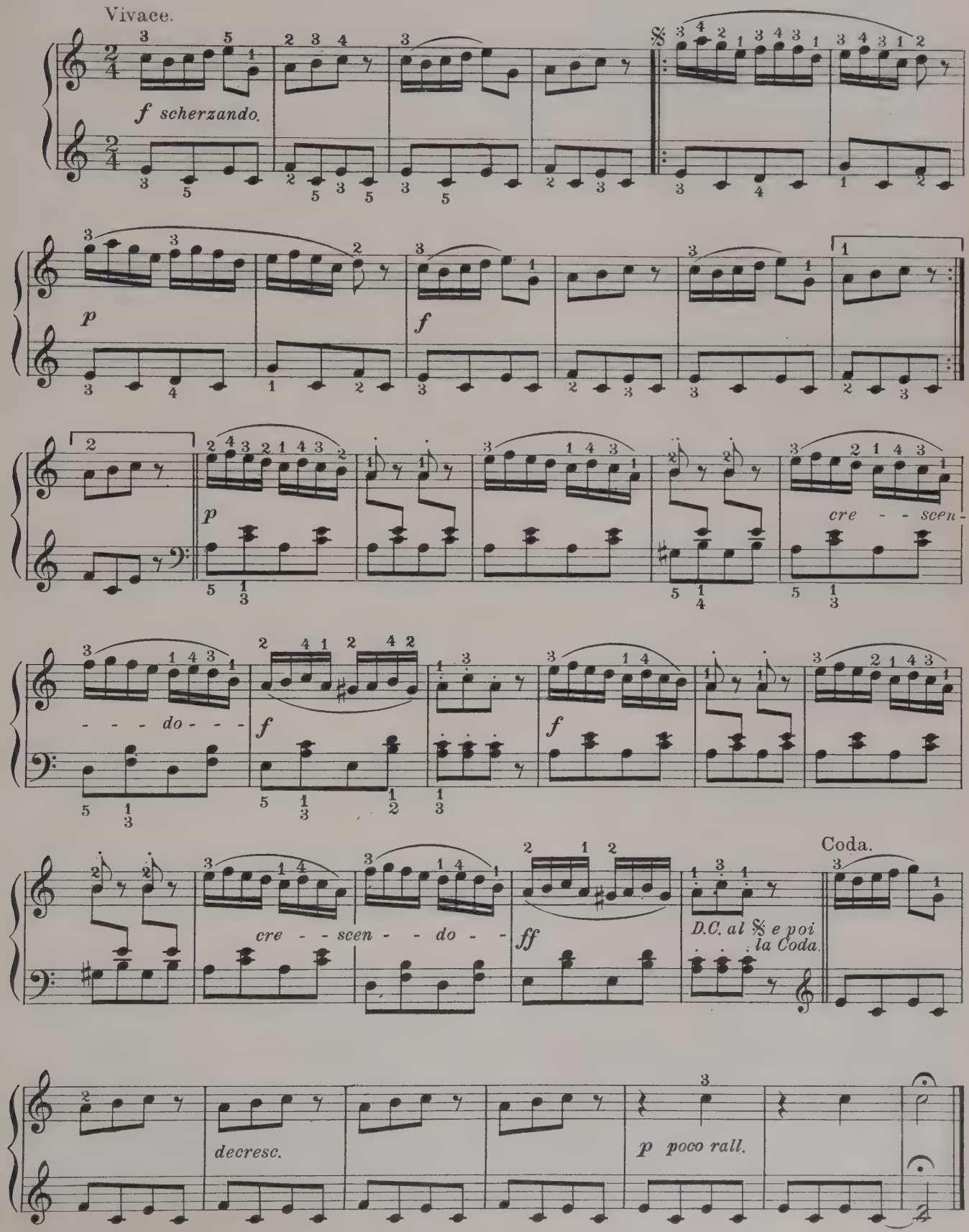
A. SCHMOLL



THE FAIR

Edited by
Charles Dennée

CORNELIUS GURLITT
Op. 101, No. 8



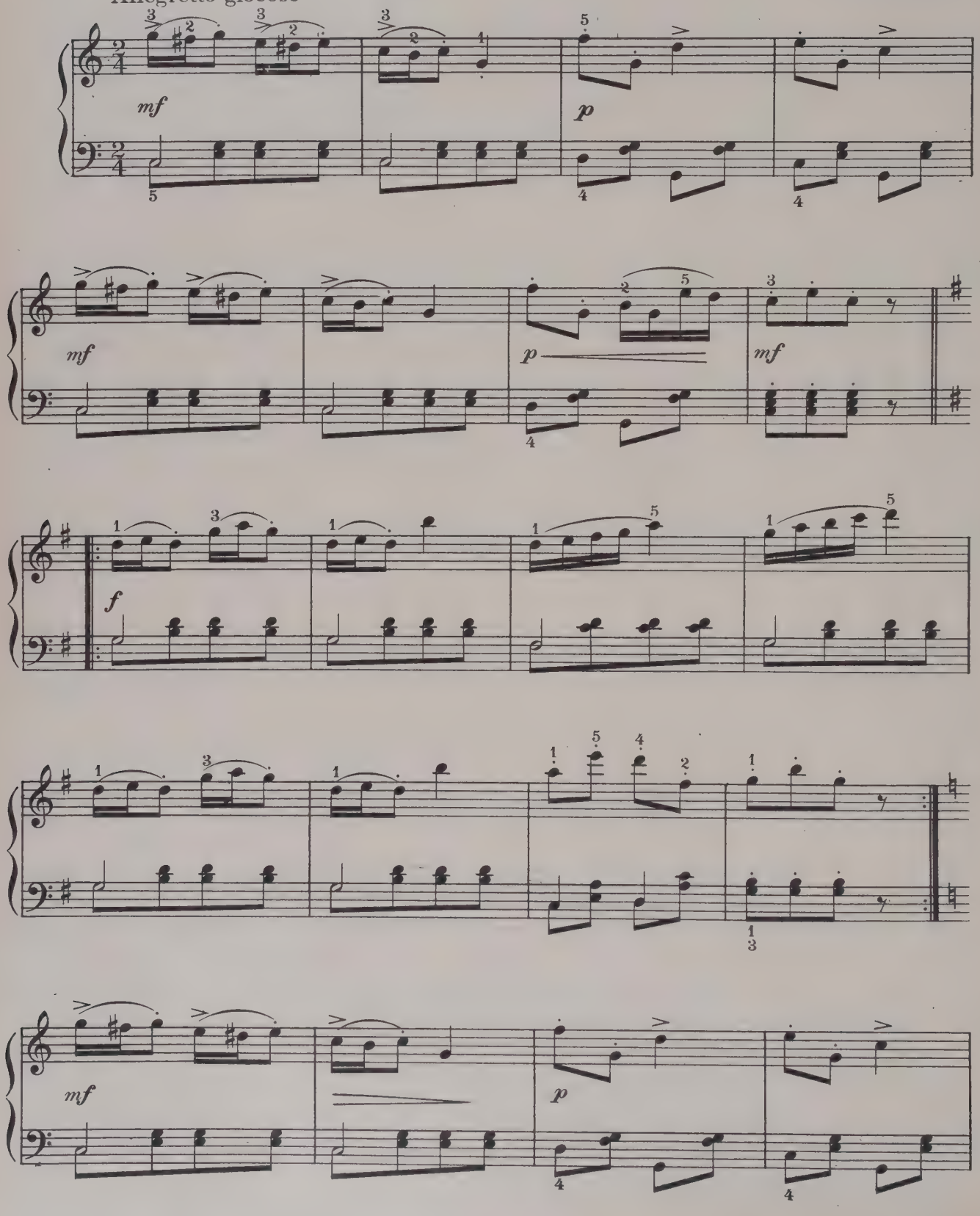
747–1 *D.C. al 𝄋 e poi la Coda, means go back to the beginning, play to the sign, and then go directly to the Coda.*

Edited by
Charles Dennée

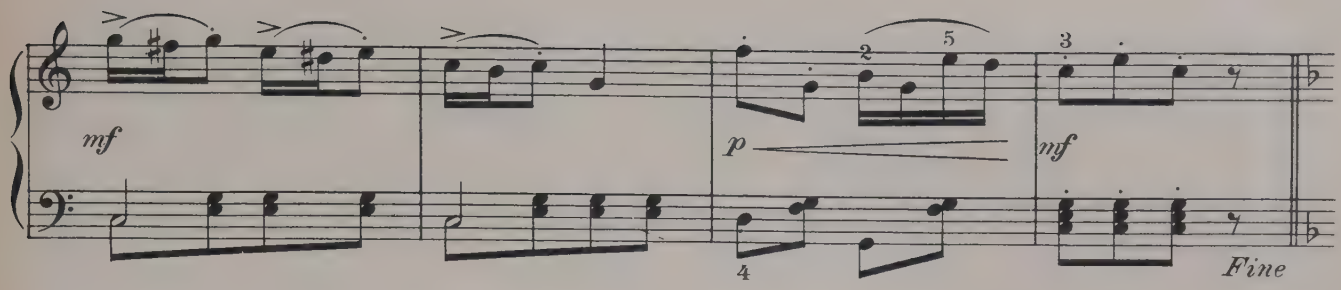
THE MERRY DANCE

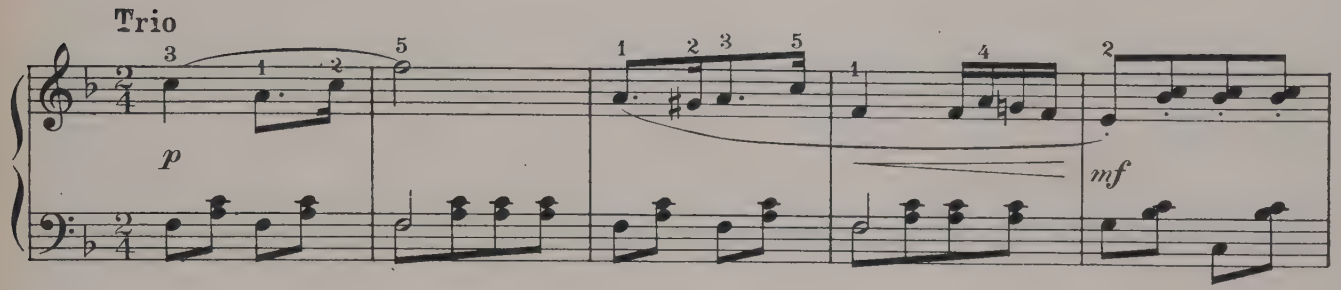
CARL HEINS
Op. 12. No 3

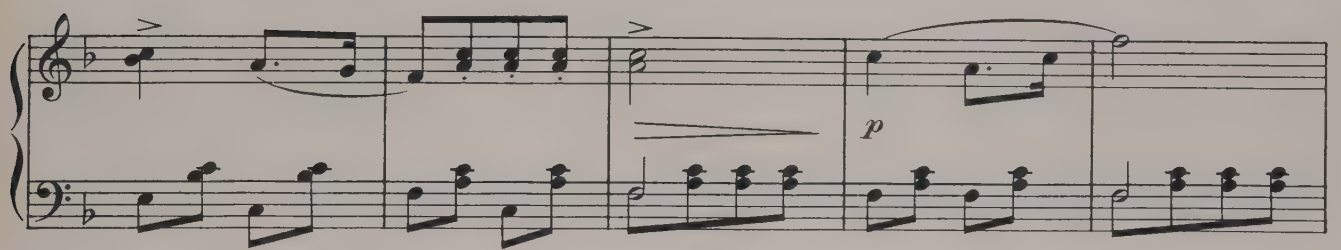
Allegretto giocoso

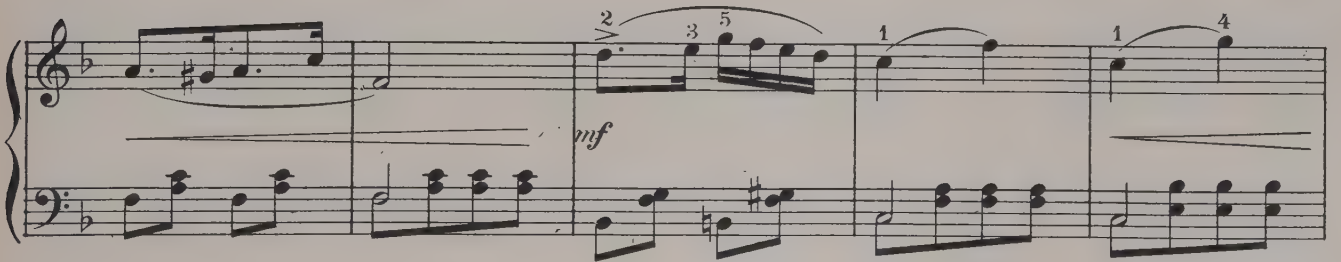


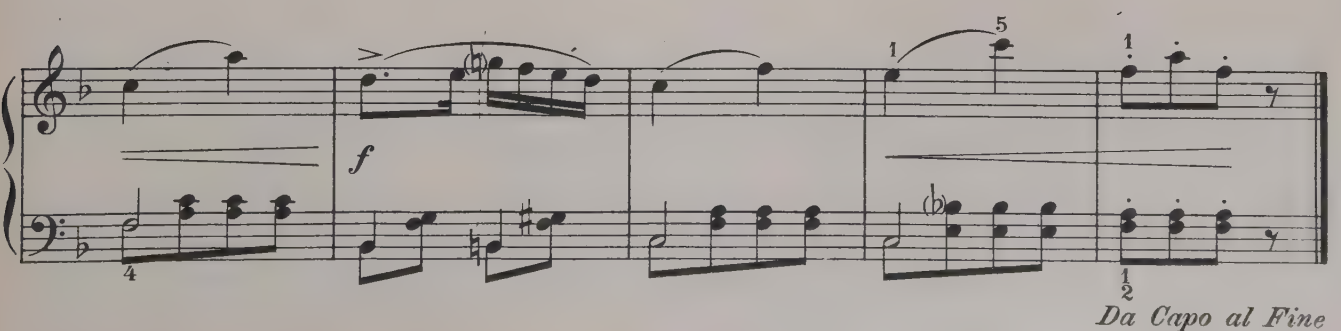
Copyright 1914, by The University Society, Inc.


mf
p
mf
Fine


Trio
p
mf


p

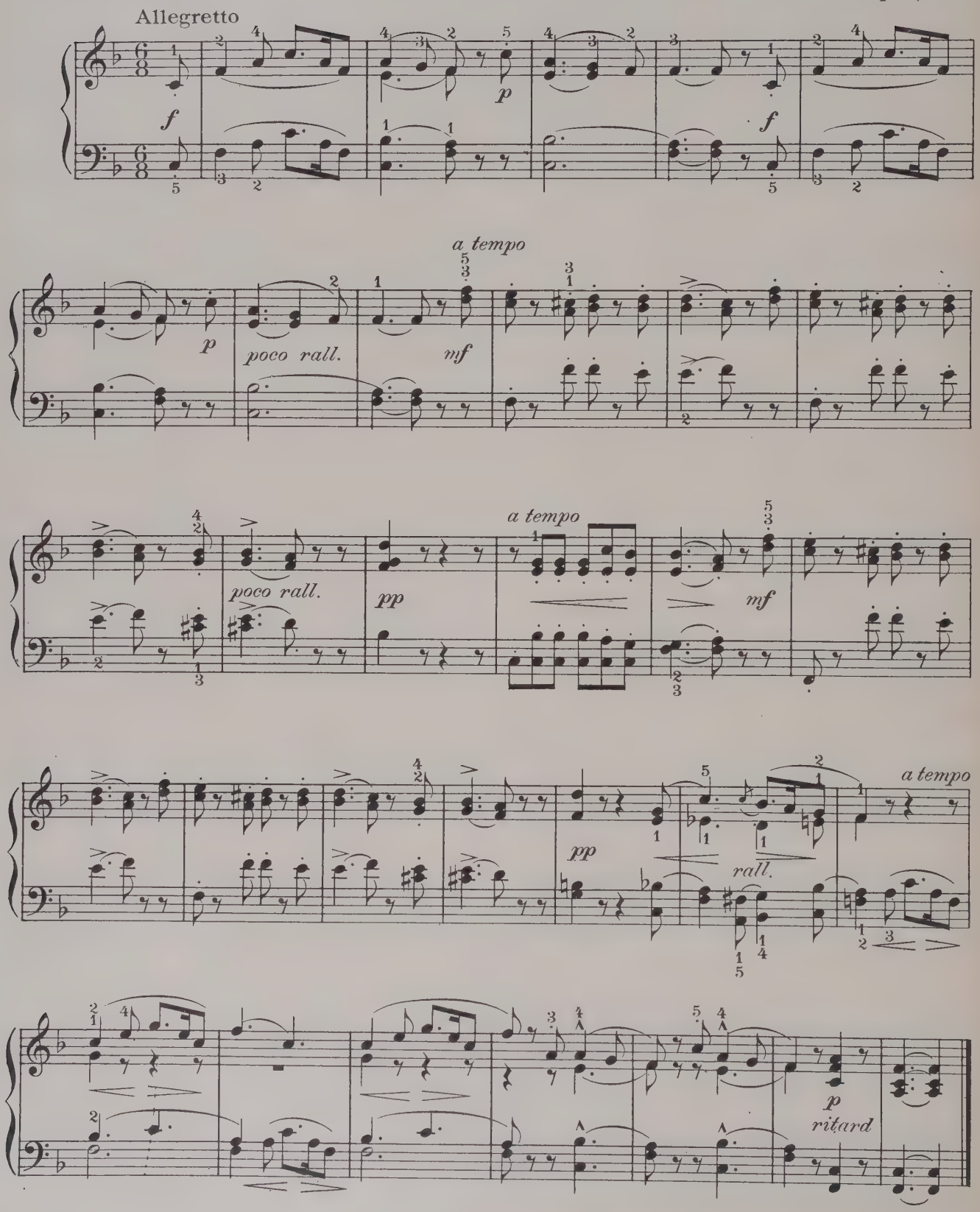

mf


f
Da Capo al Fine

Once There Was A Little Princess

Edited by
CHARLES DENNÉE

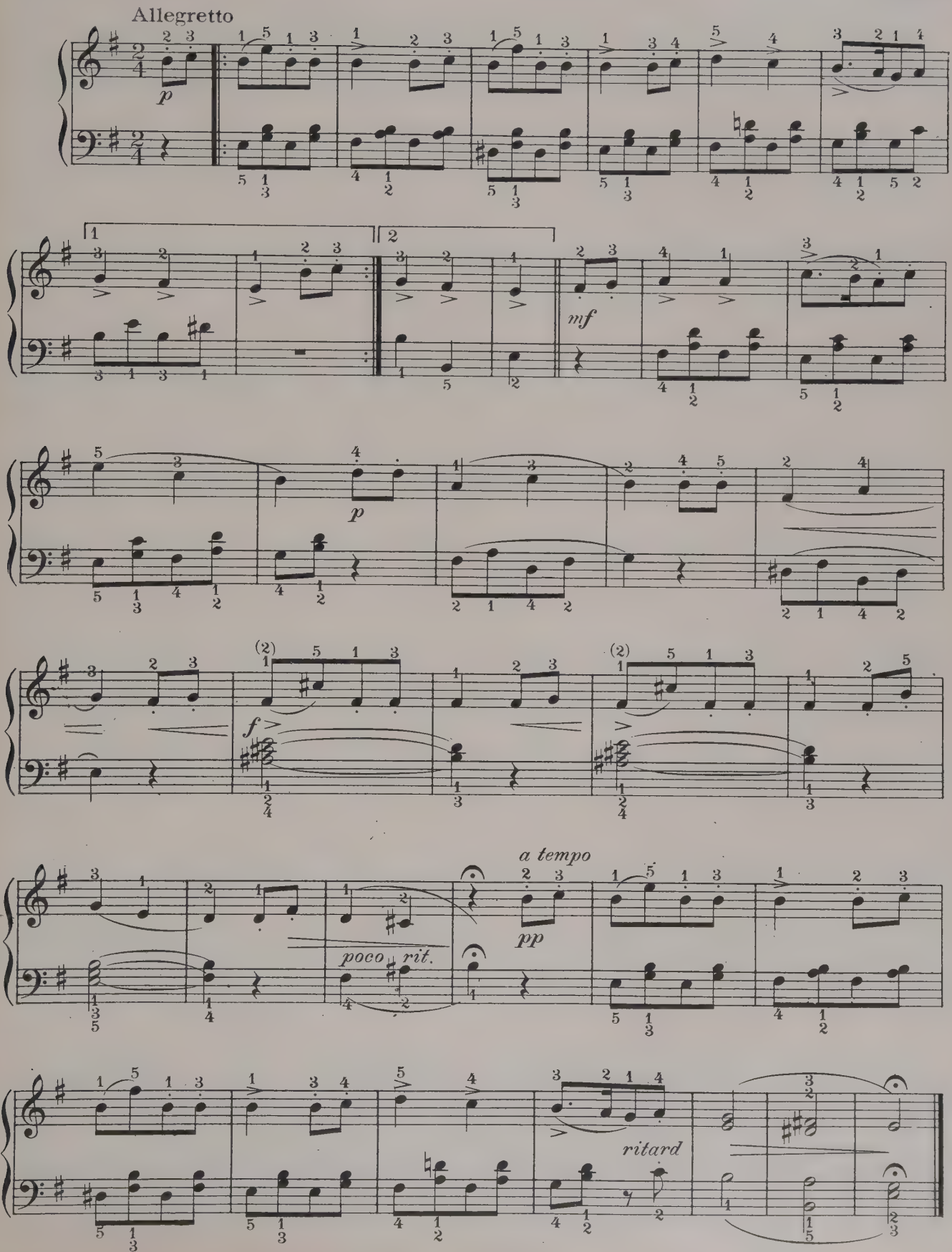
TH. KULLAK
Op 62, No 1



INDIAN DANCE

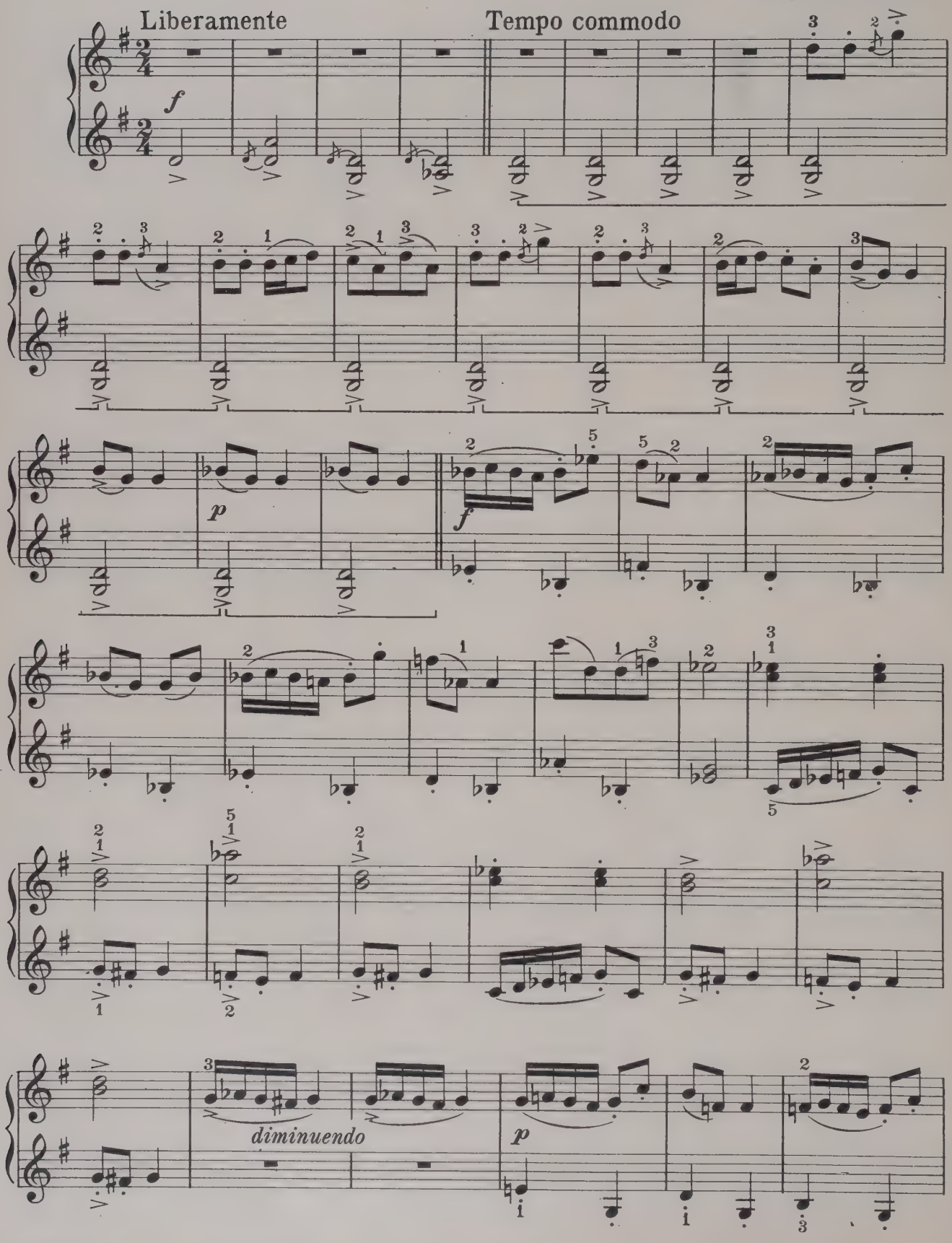
Edited by
Charles Dennée

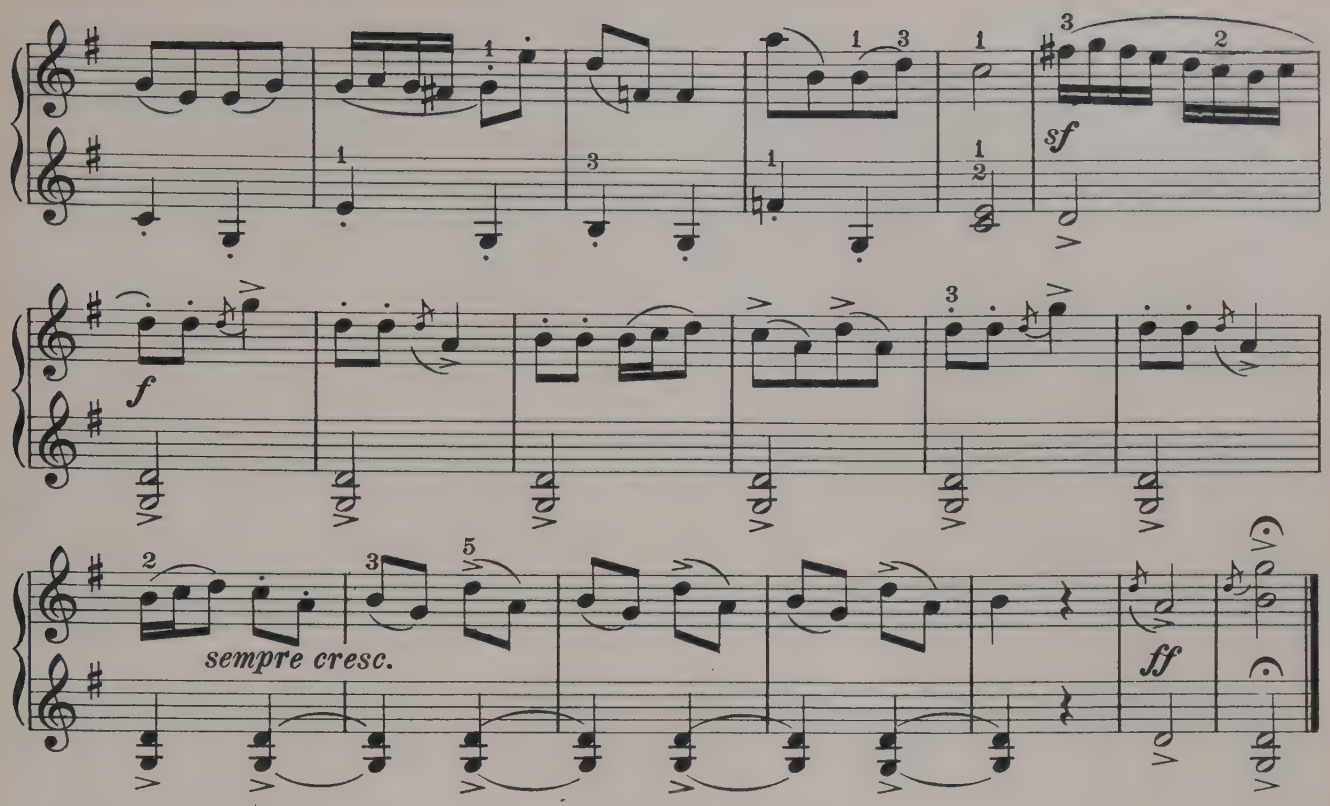
P. LACOMBE



PEASANTS DANCE

CARL REINECKE
Op. 107, Nº 20

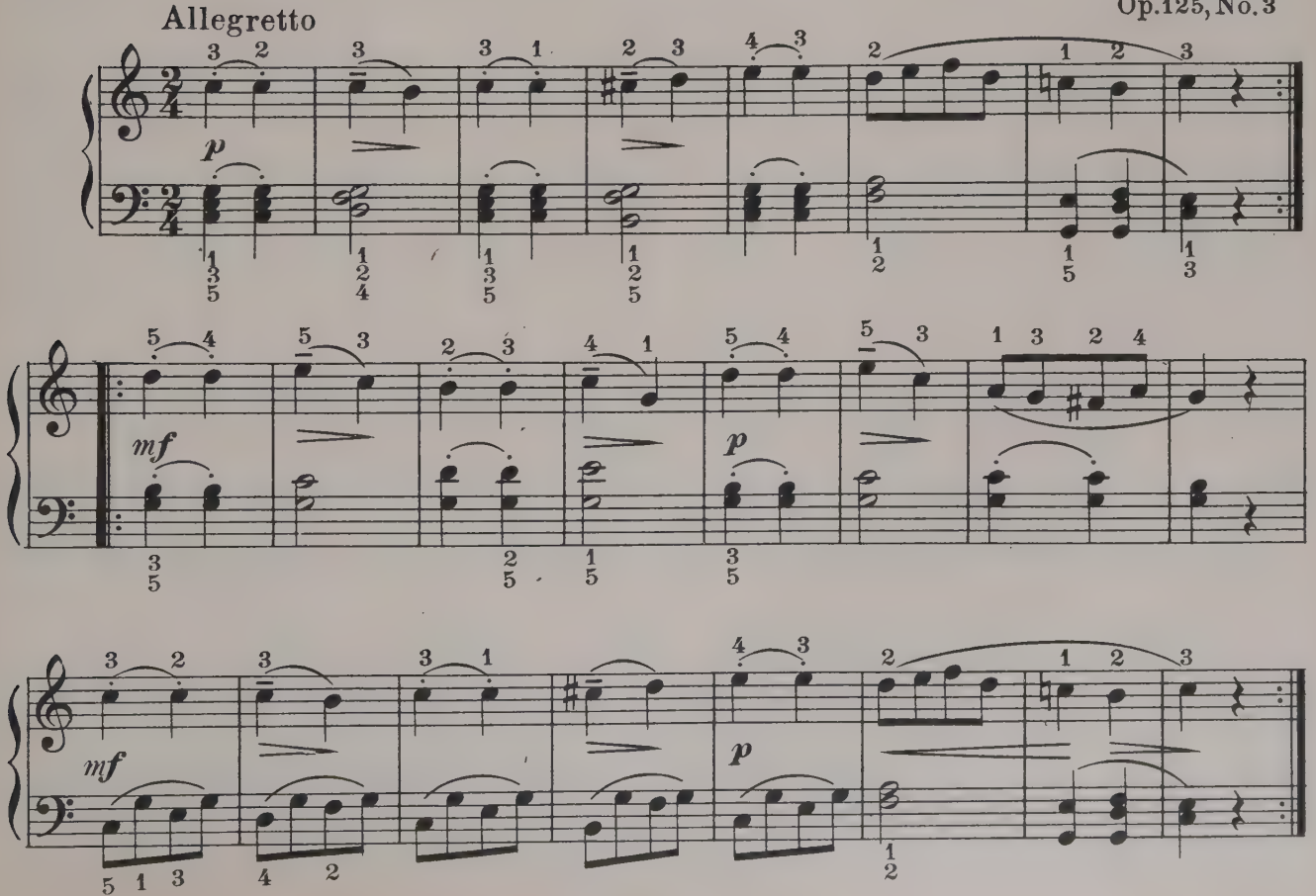




ON PROMENADE

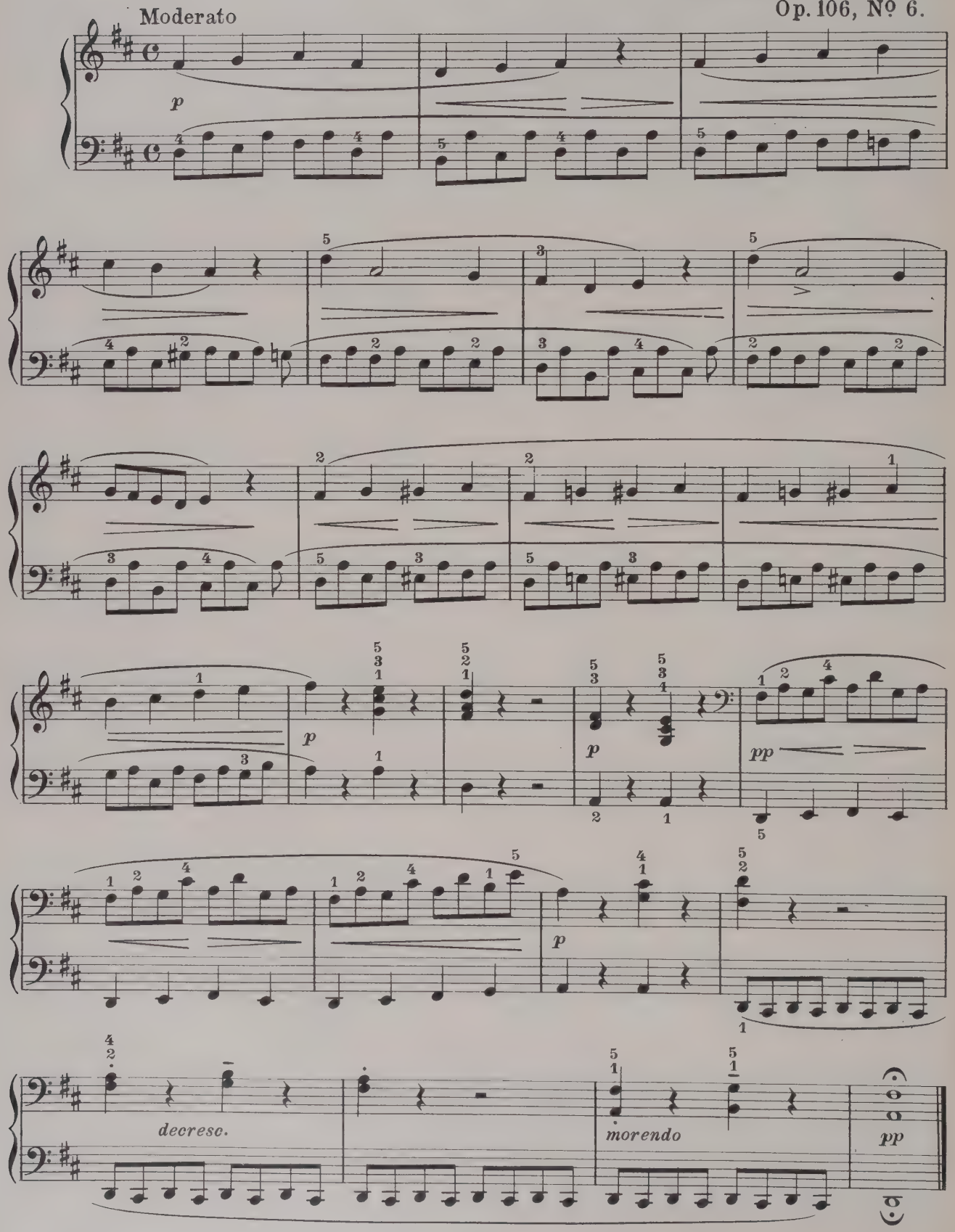
A. DIABELLI
Op.125, No.3

Allegretto



SLUMBER SONG

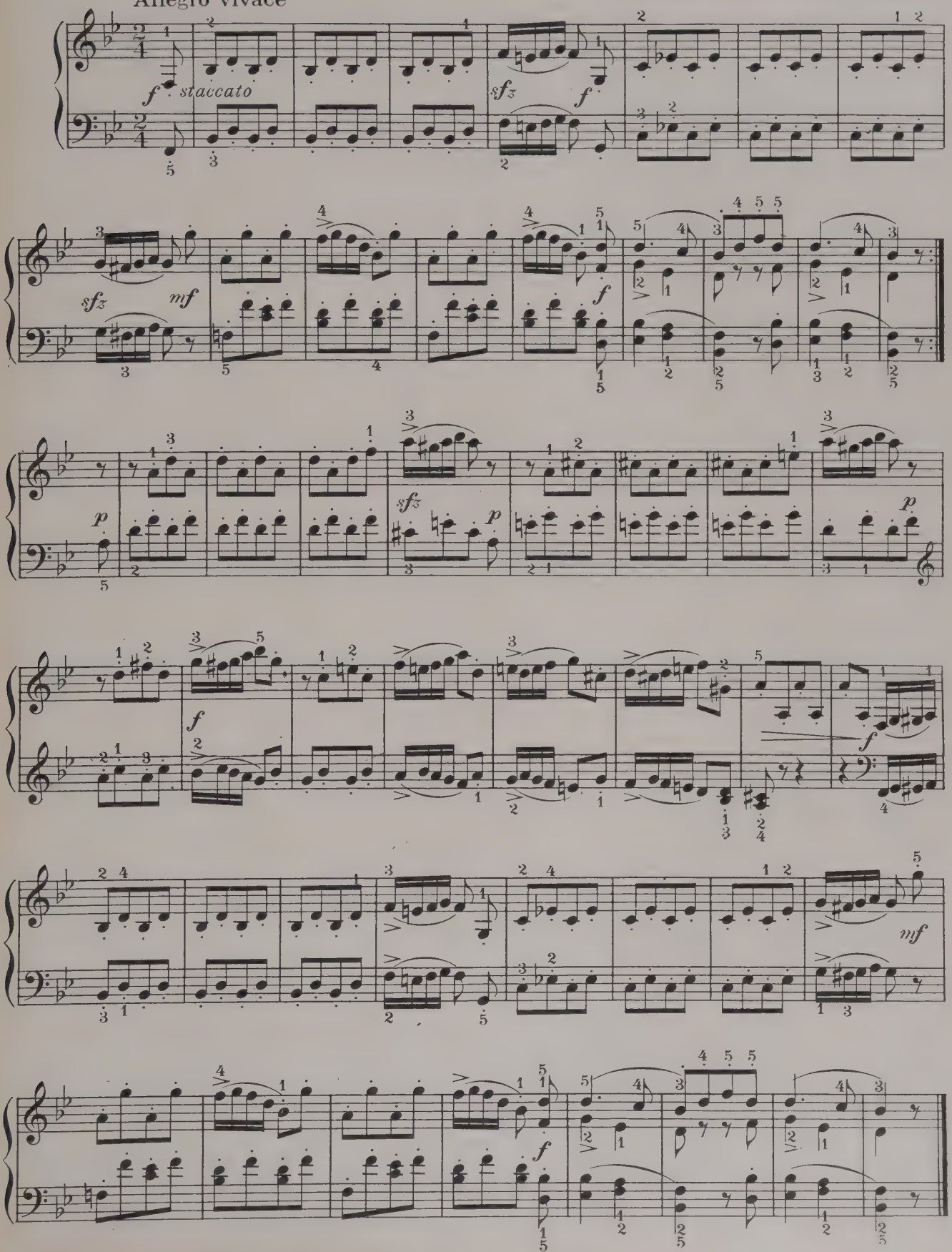
CORNELIUS GURLITT
Op. 106, Nº 6.



THE CLOCK

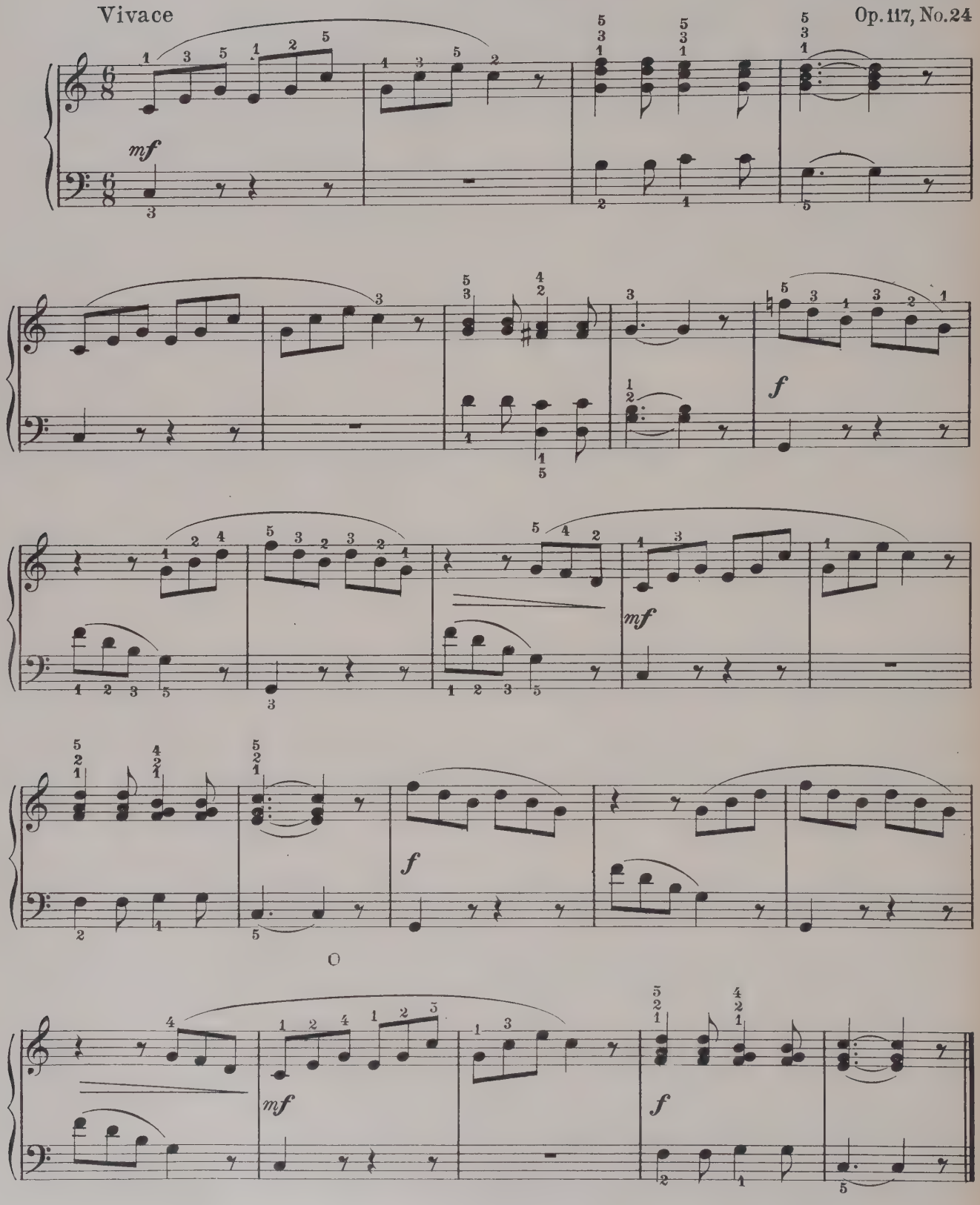
THEODORE KULLAK, Op. 62, Nº 2.

Allegro vivace



THE RETURN

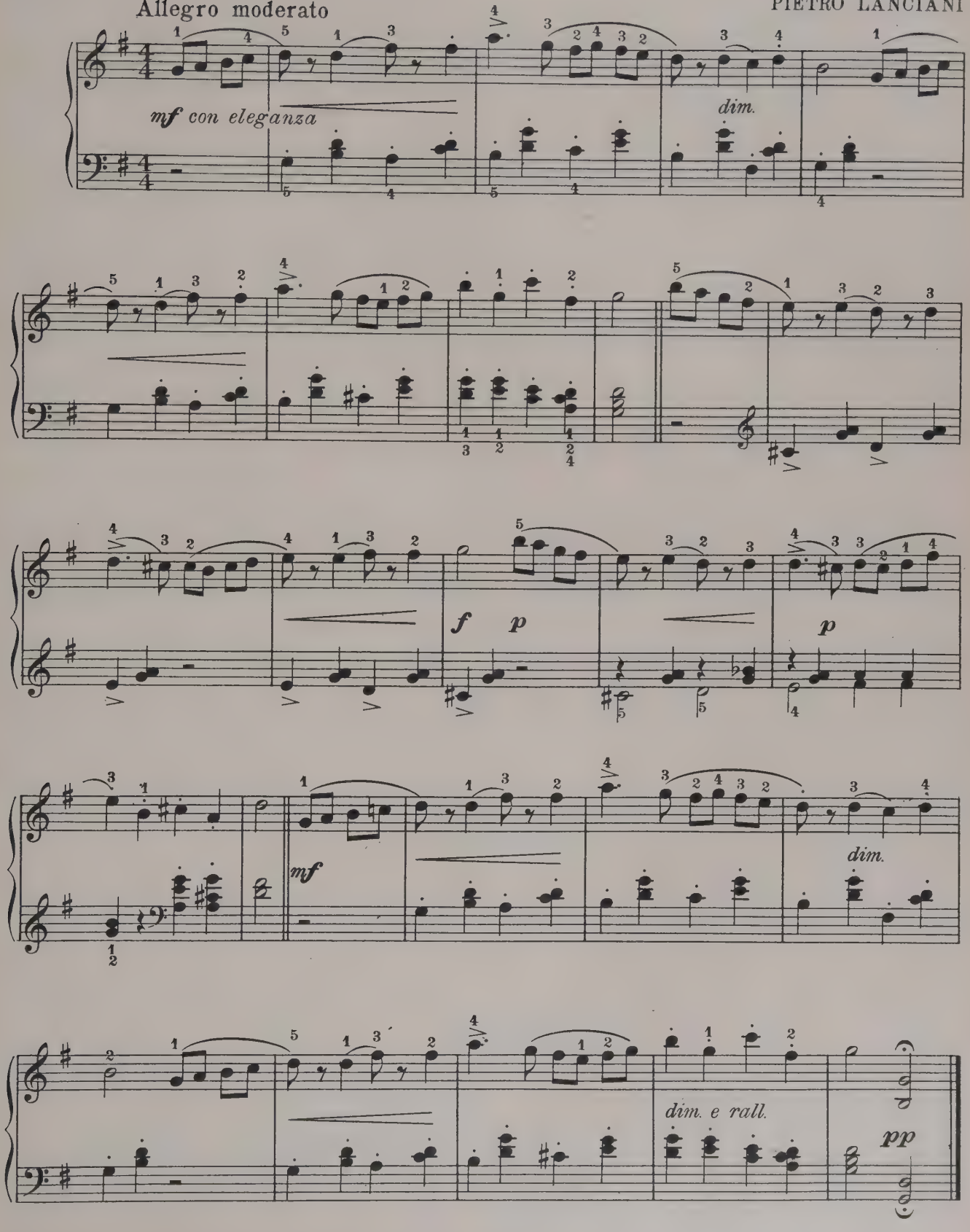
C. GURLITT
Op. 117, No. 24



GAVOTTE

Allegro moderato

PIETRO LANCIANI

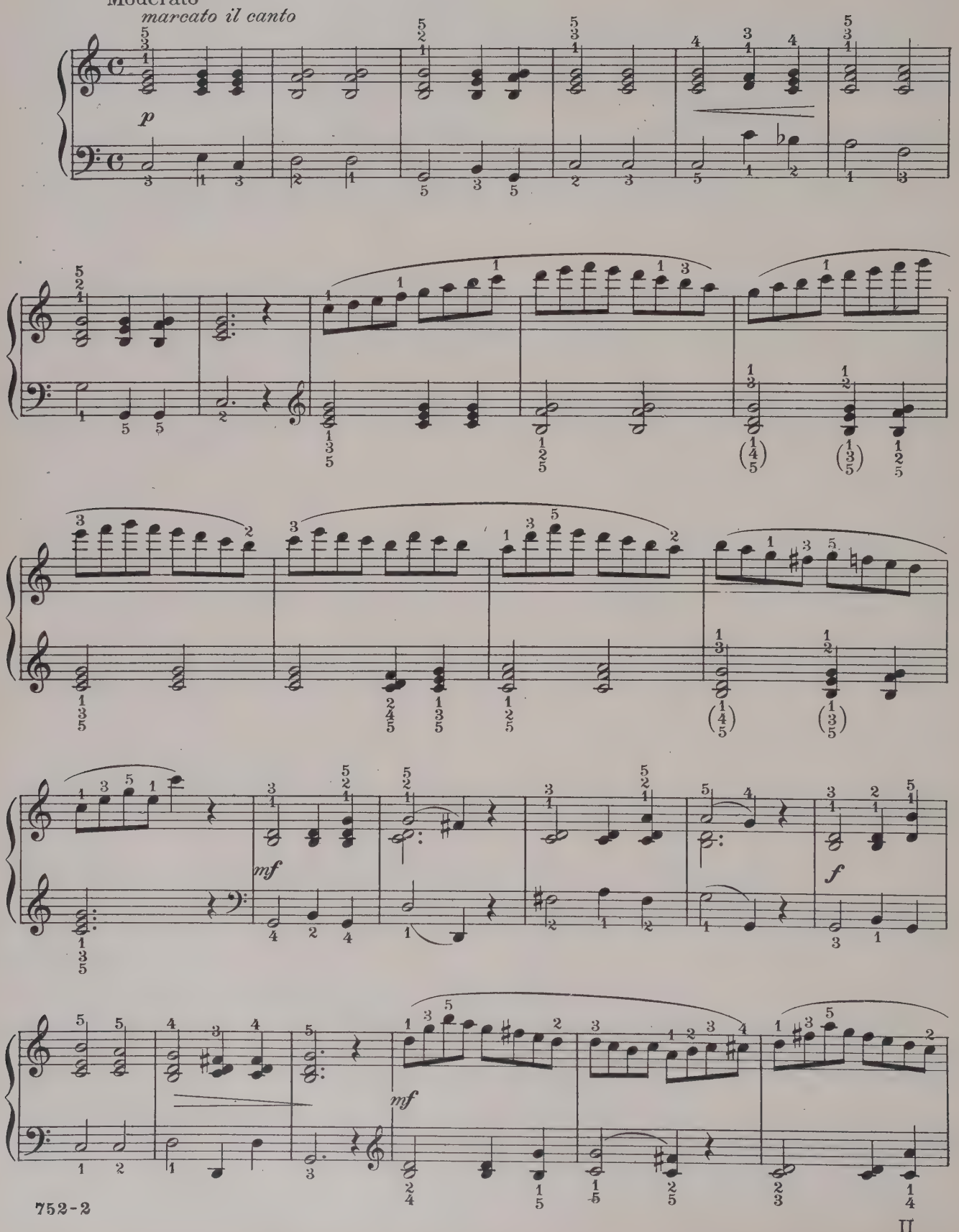


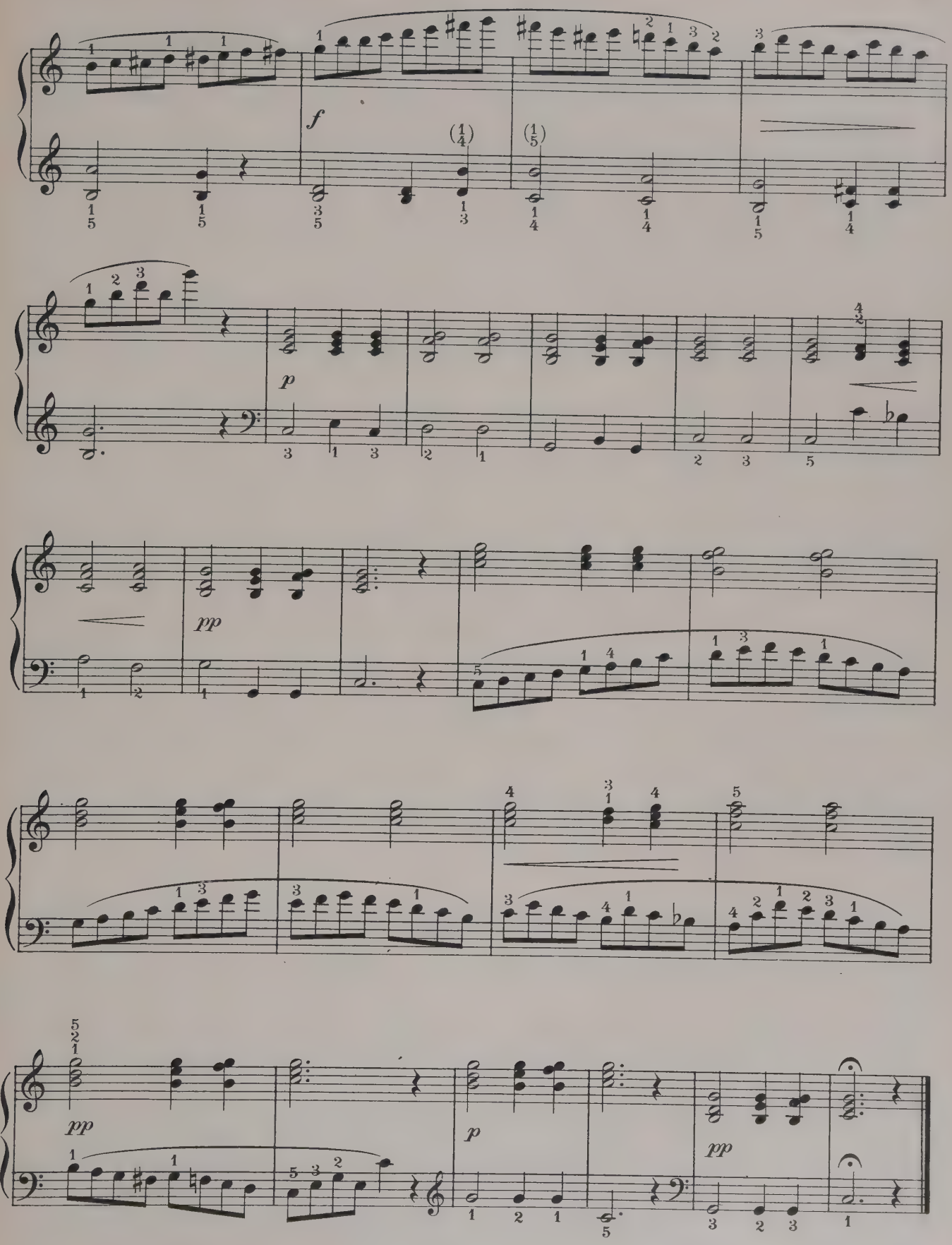
Contemplation

Edited by
CHARLES DENNÉE

HEINRICH LICHNER

Moderato
marcato il canto

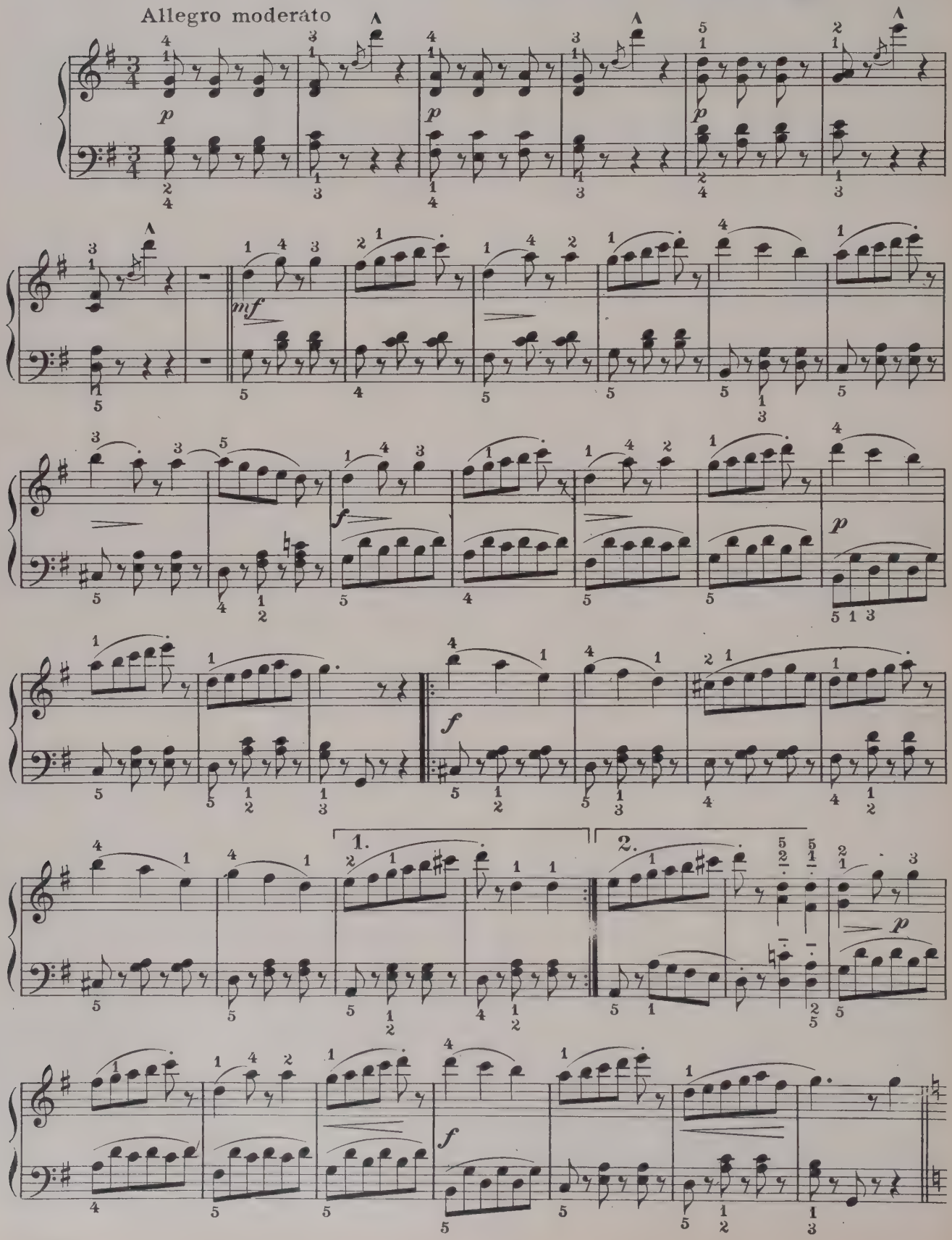


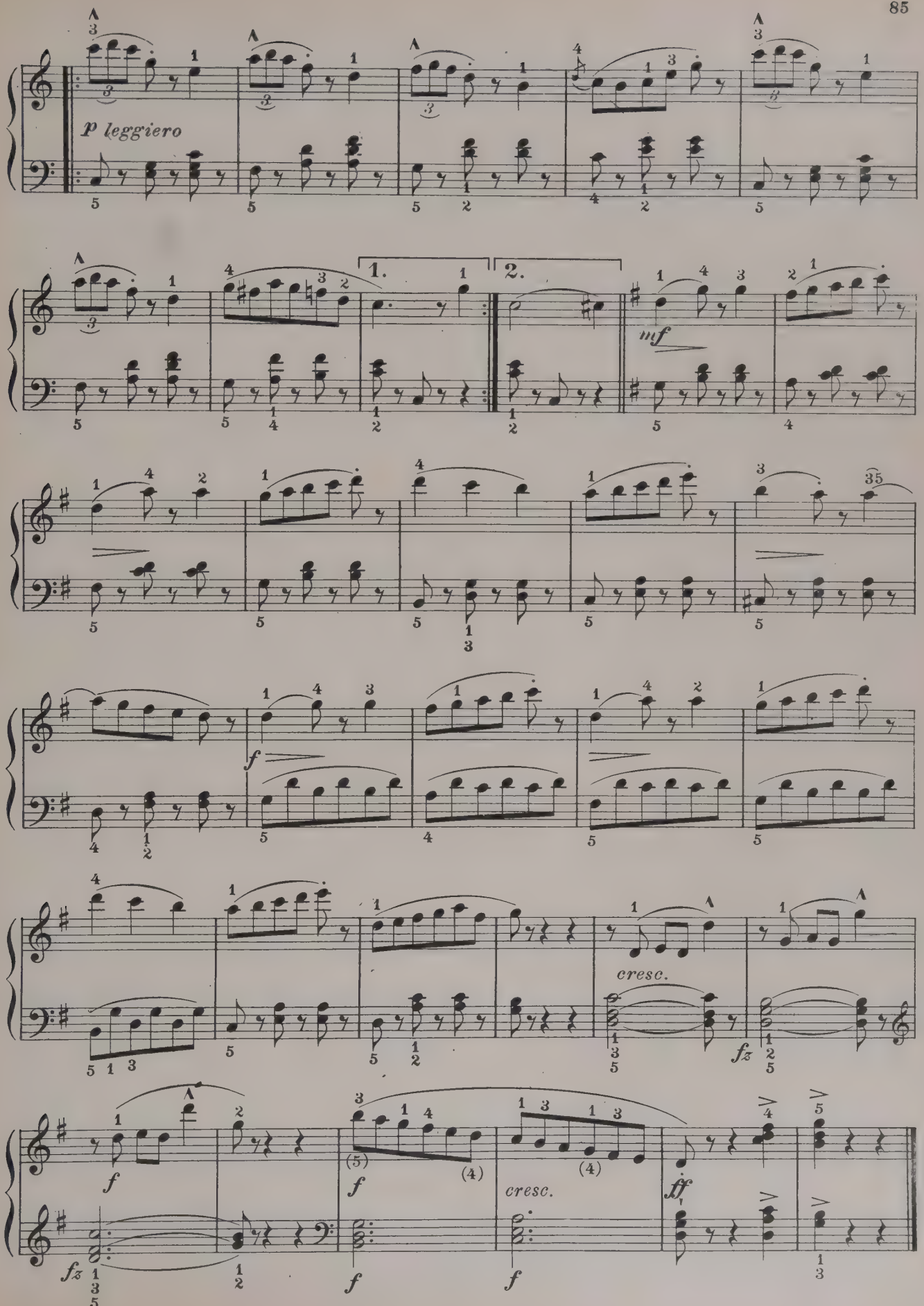

f
p
pp
pp
p
pp

Edited by
CHARLES DENNÉE

VALSE BLUETTE

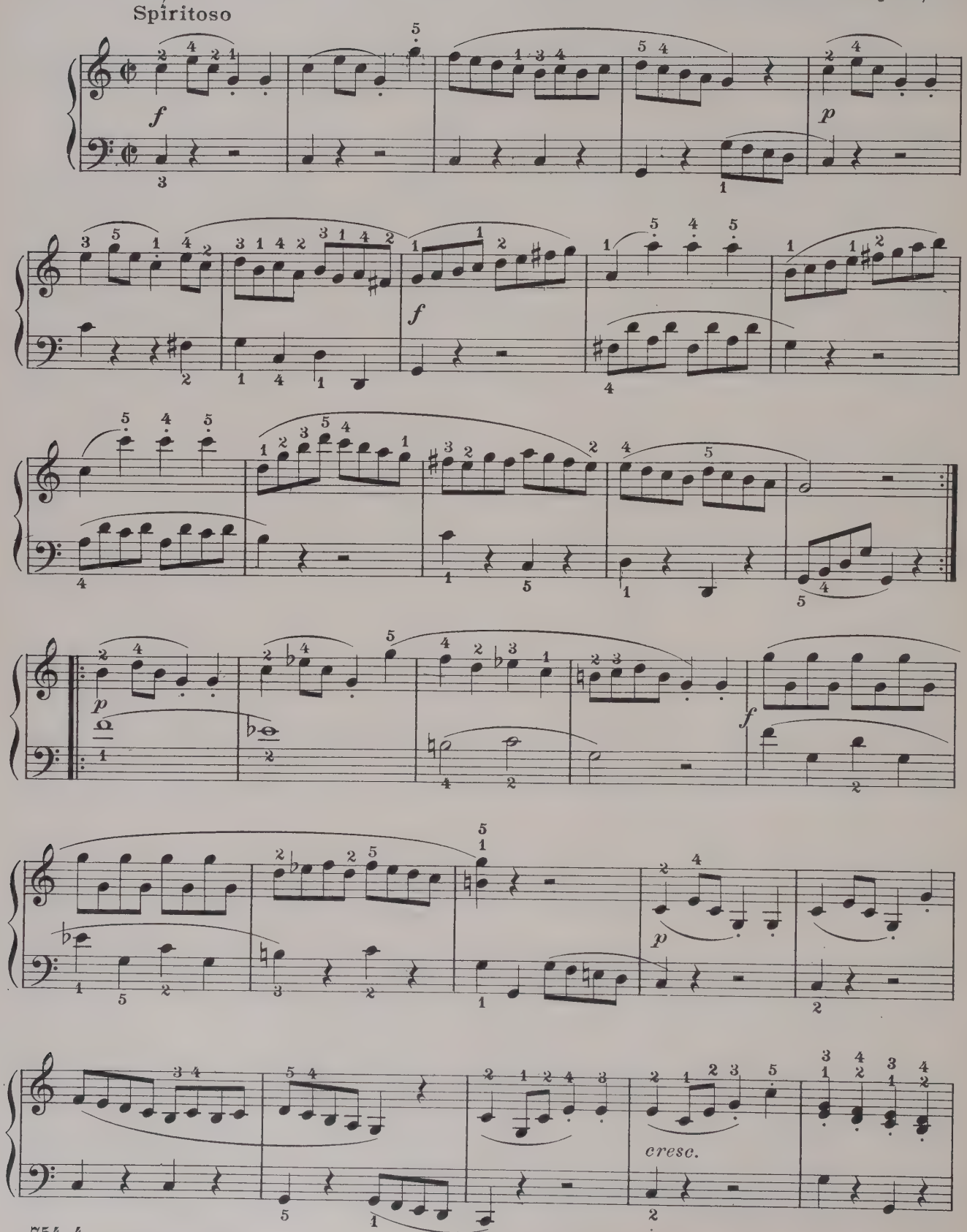
J. B. DUVERNOY. Op. 272, No 1

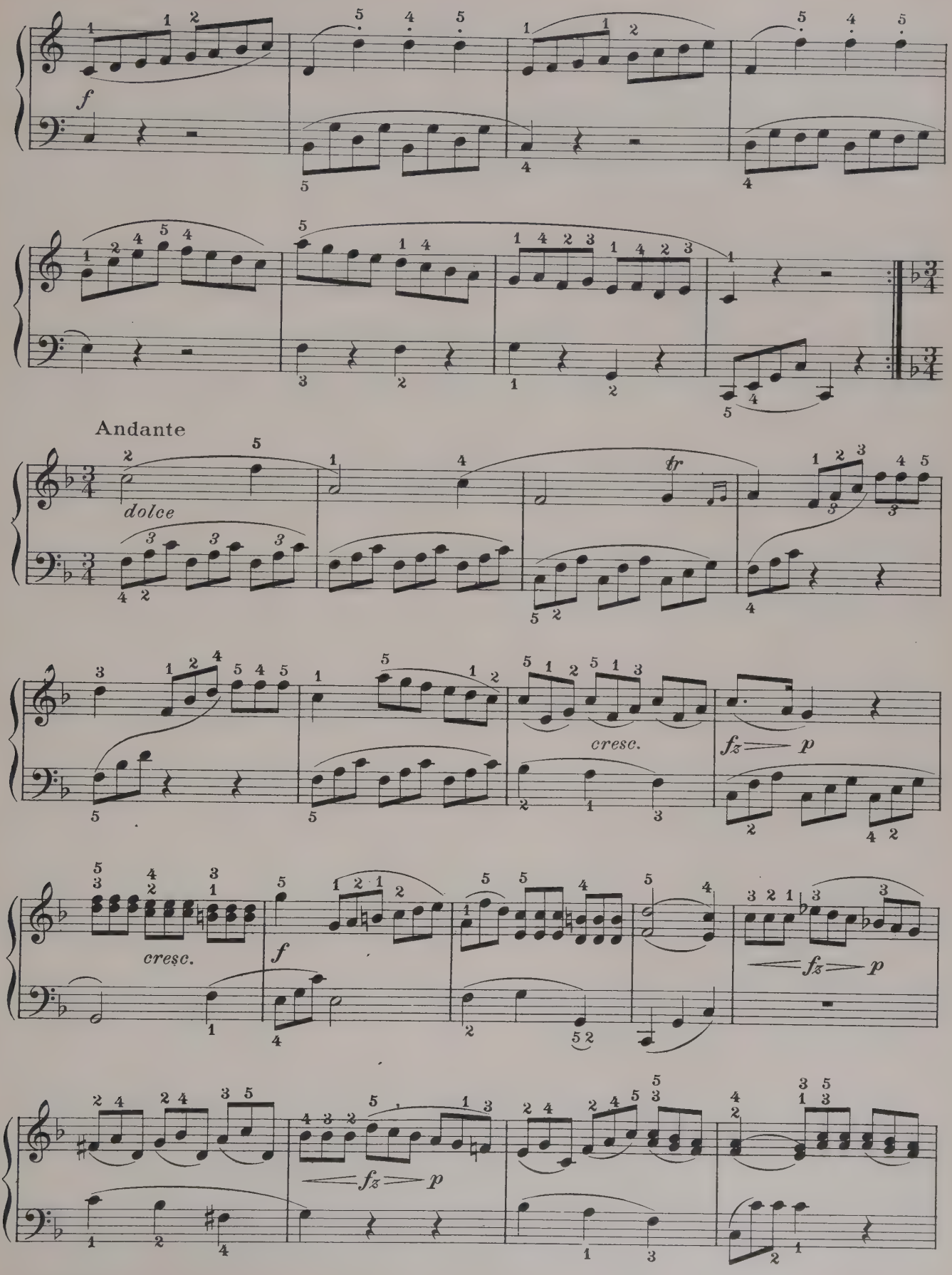


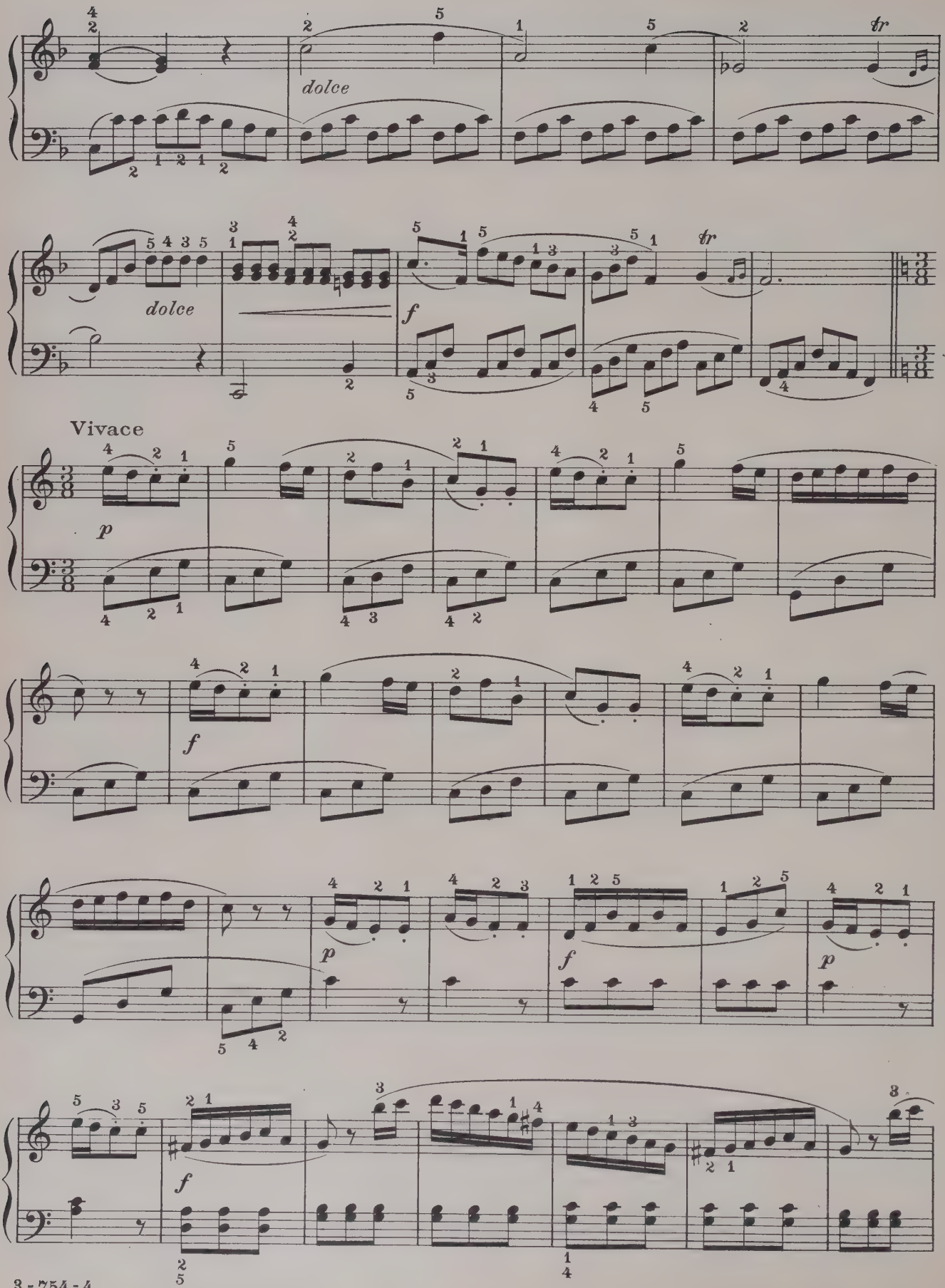

p leggiero
1.
2.
mf
f
cresc.
fz
f
(5)
(4)
f
(4)
cresc.
ff
fz
f
f

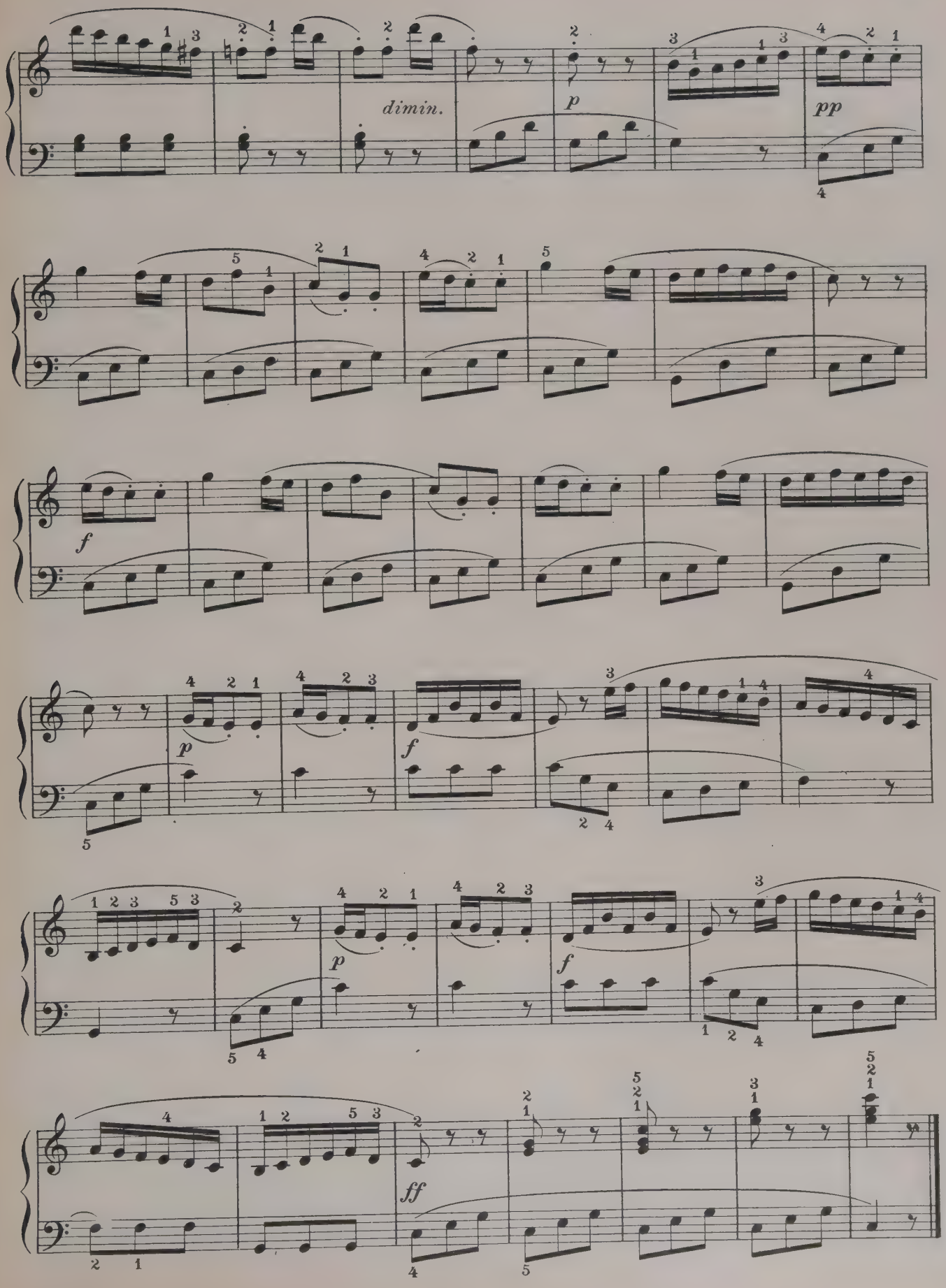
SONATINA

M. CLEMENTI. Op. 36, No 1




f
Andante
dolce
tr
cresc.
fz p
cresc.
f
fz p
fz p

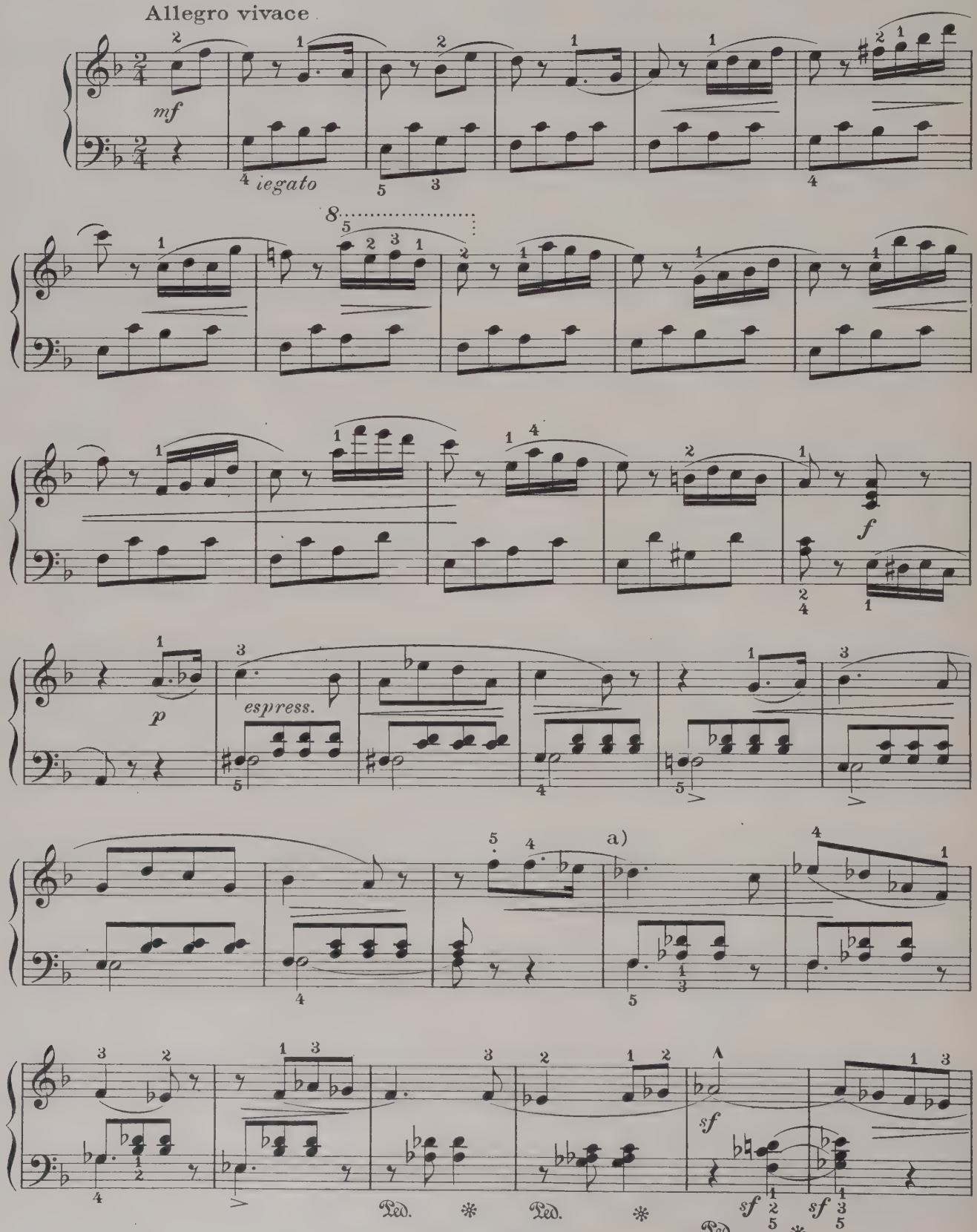

dolce
dolce
f
Vivace
p
f
p
f
p
f


dimin.
p
pp
f
p
f
p
f
ff

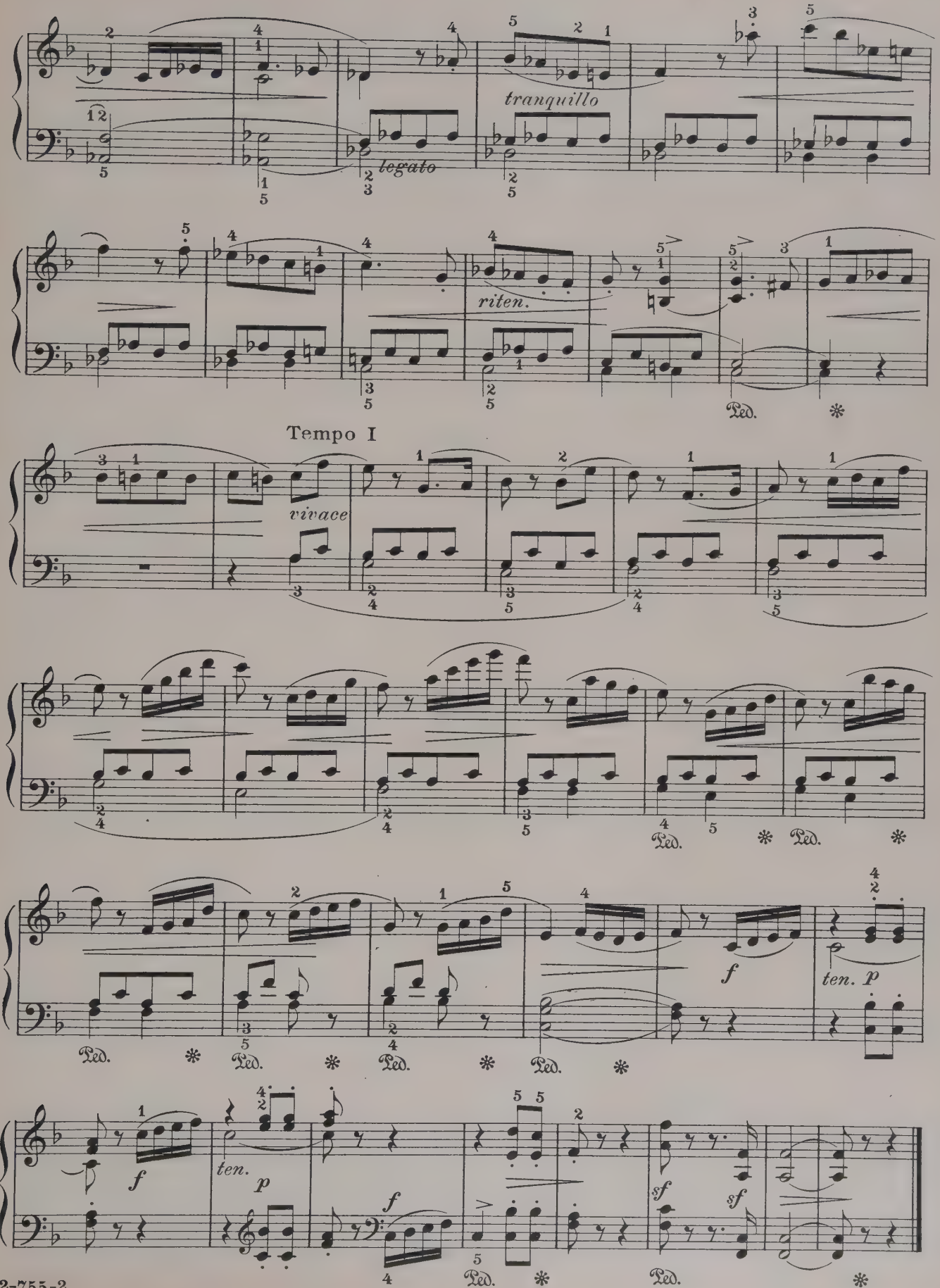
Cheerfulness

Edited by
CHARLES DENNÉE

JOSEF LOW. Op. 142, № 9



a) Study the flats thoroughly before beginning to practise this piece.

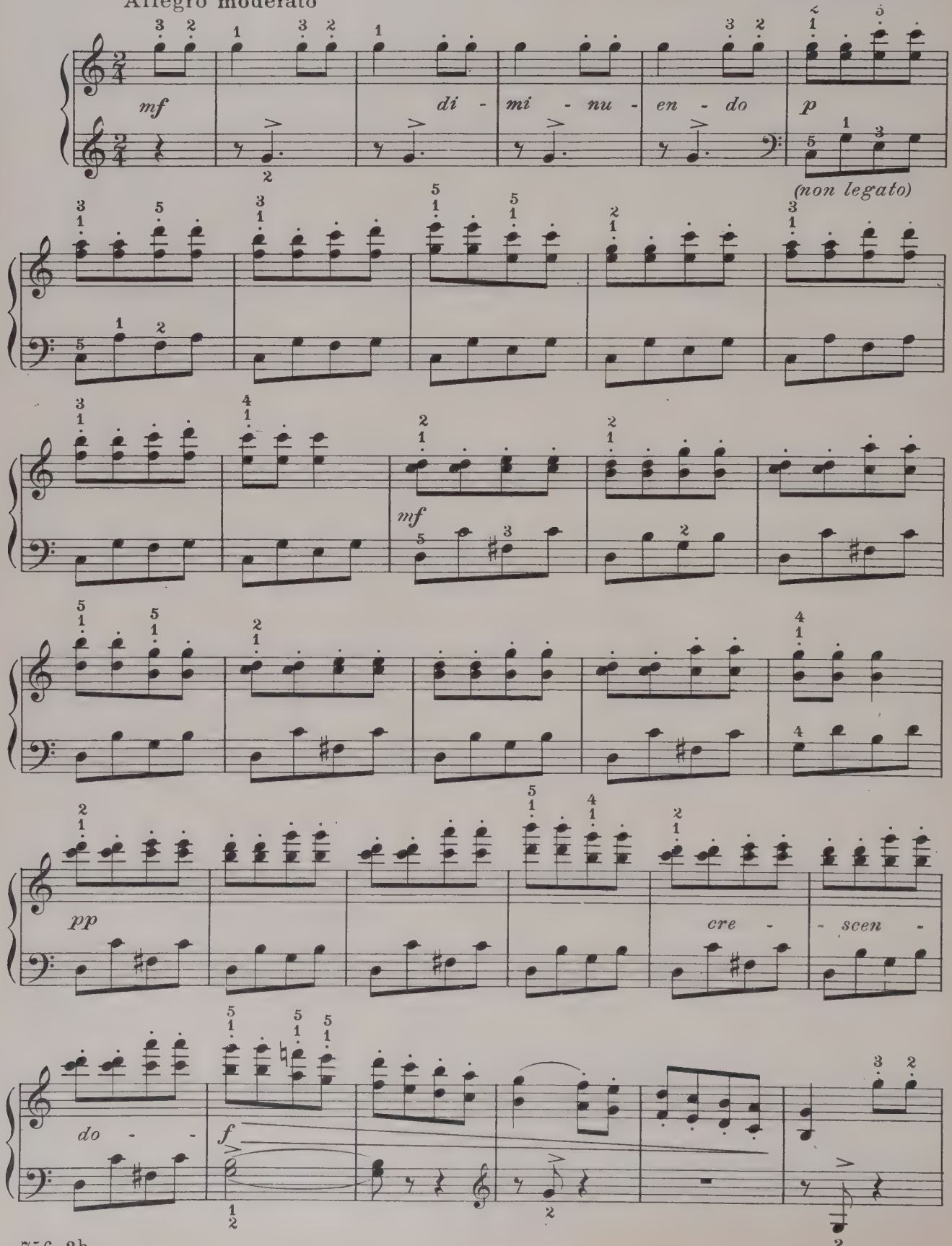

tranquillo
legato
riten.
Tempo I
vivace
Ped.
*
f
ten.
p
sf

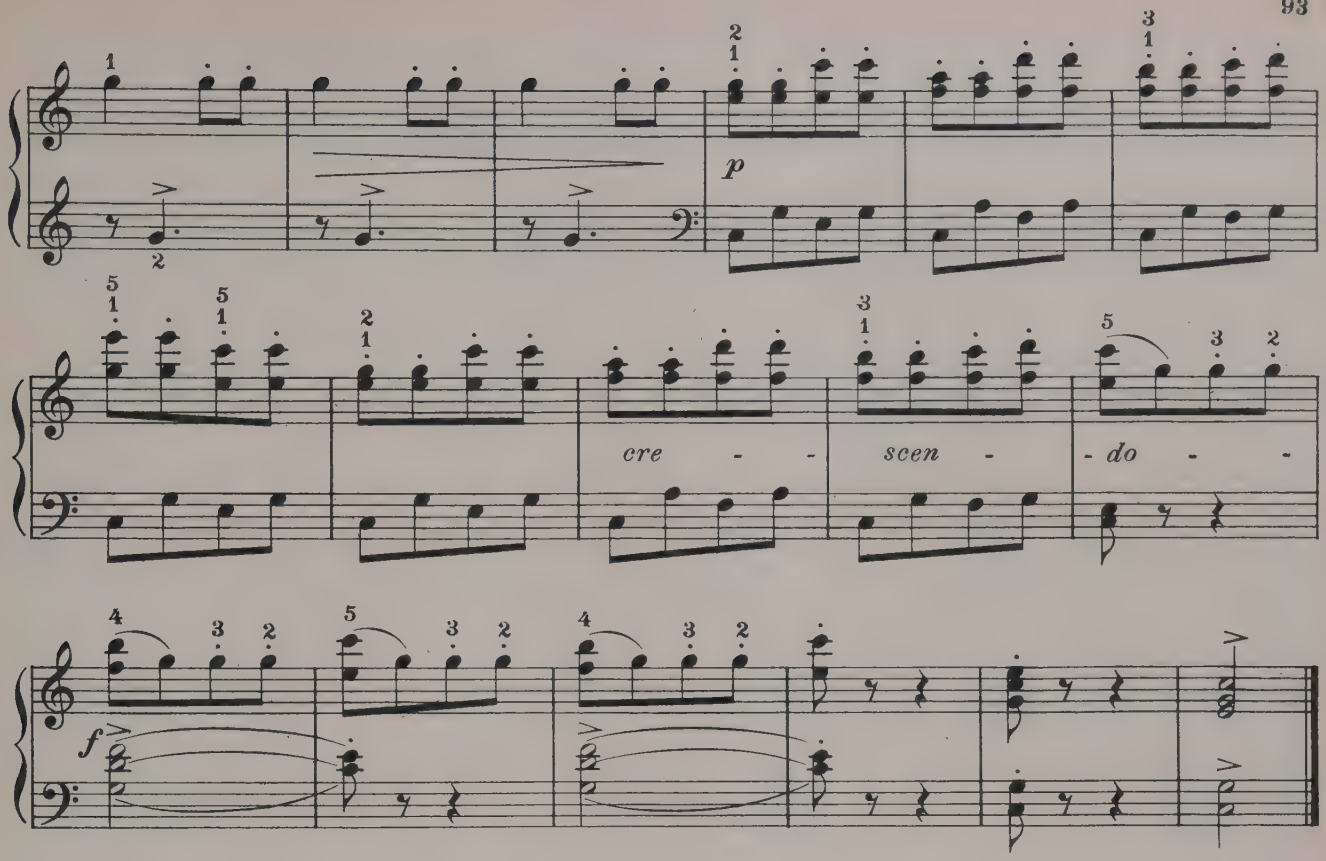
Edited by
Charles Dennée

SONG OF THE MILLER MAID

A. SCHMOLL
Op. 50, No 6

Allegro moderato



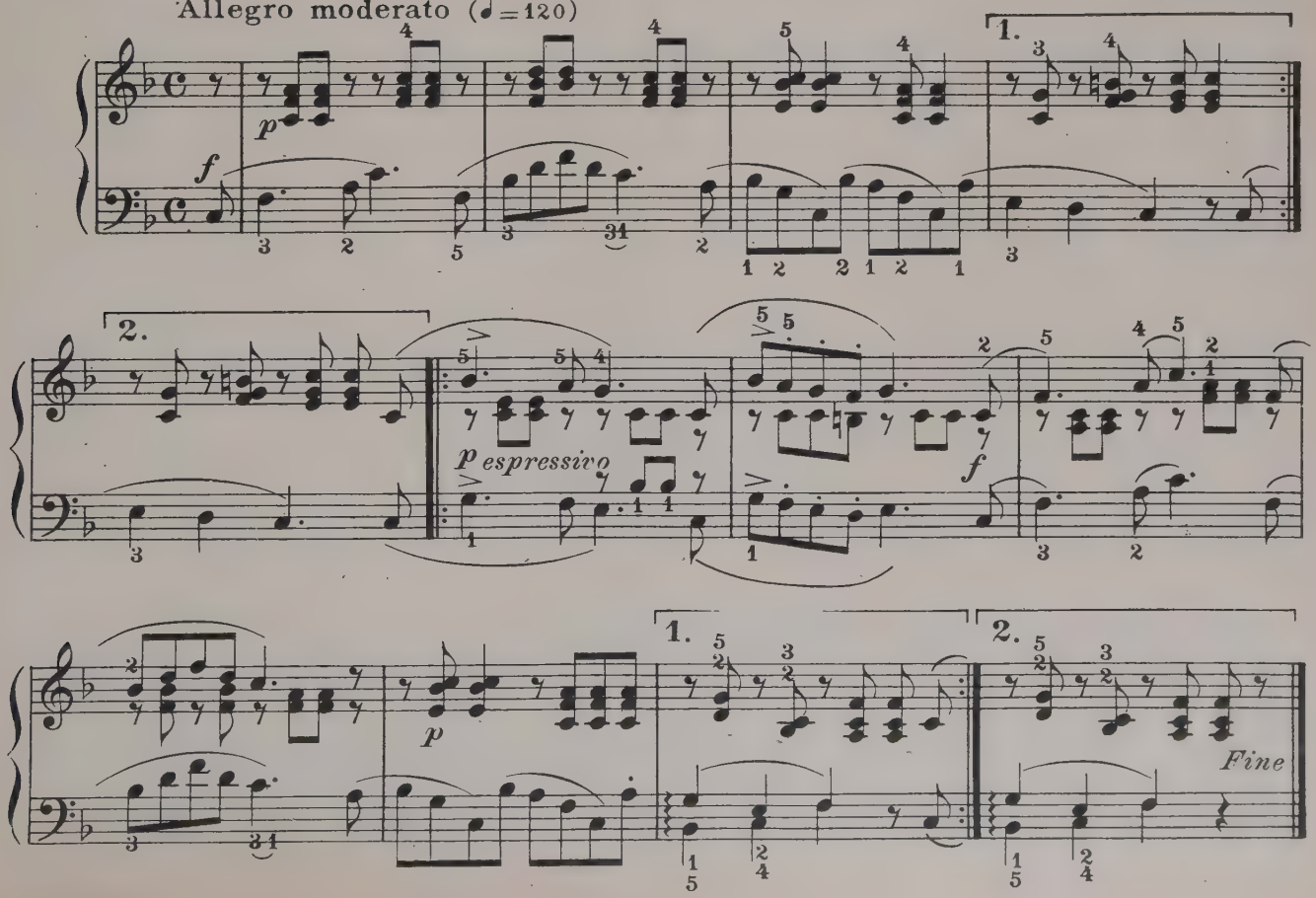


Edited by
Charles Dennée

THE MERRY FARMER

SCHUMANN
Op. 68. No 10

Allegro moderato (♩=120)



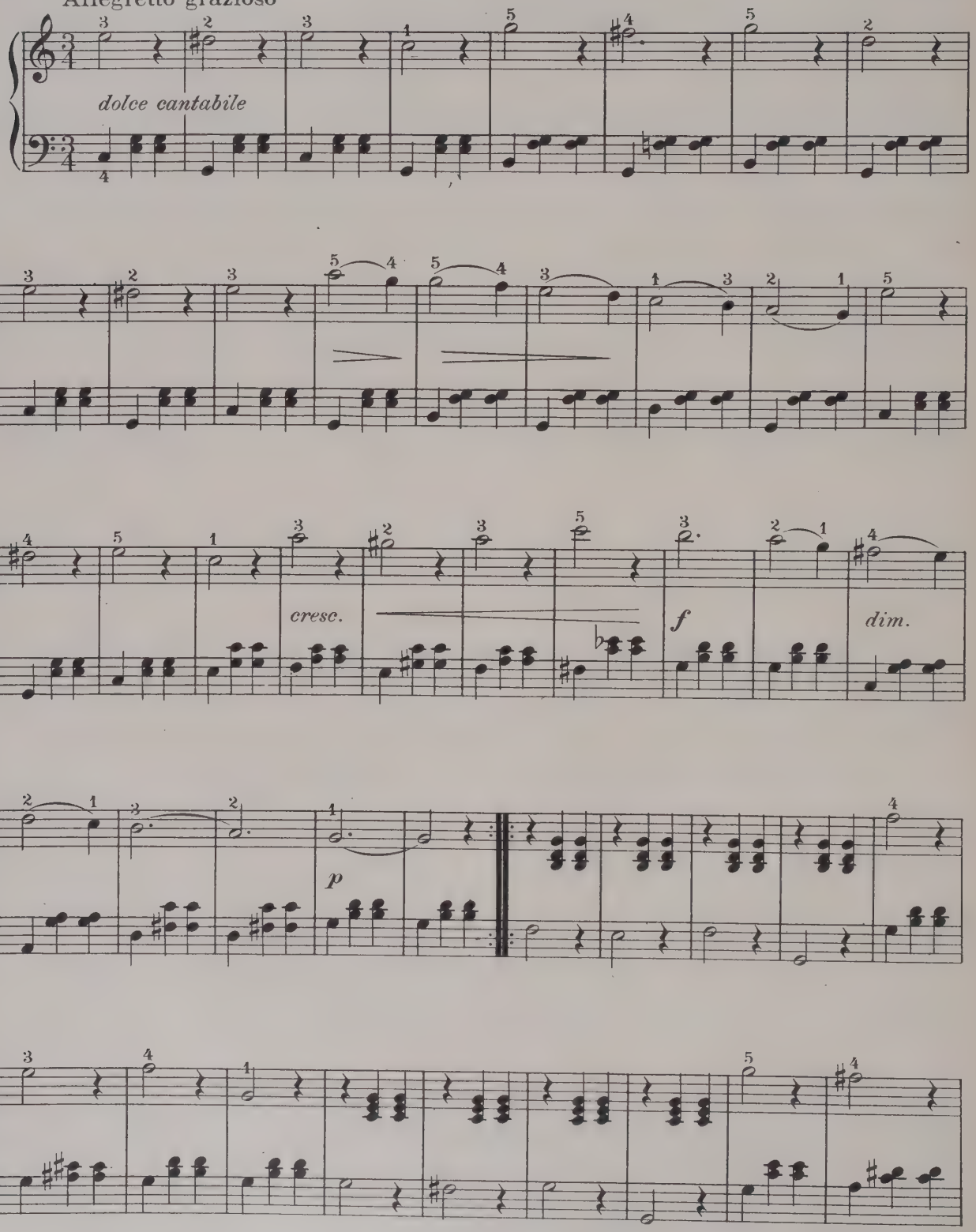
Invitation to the Dance

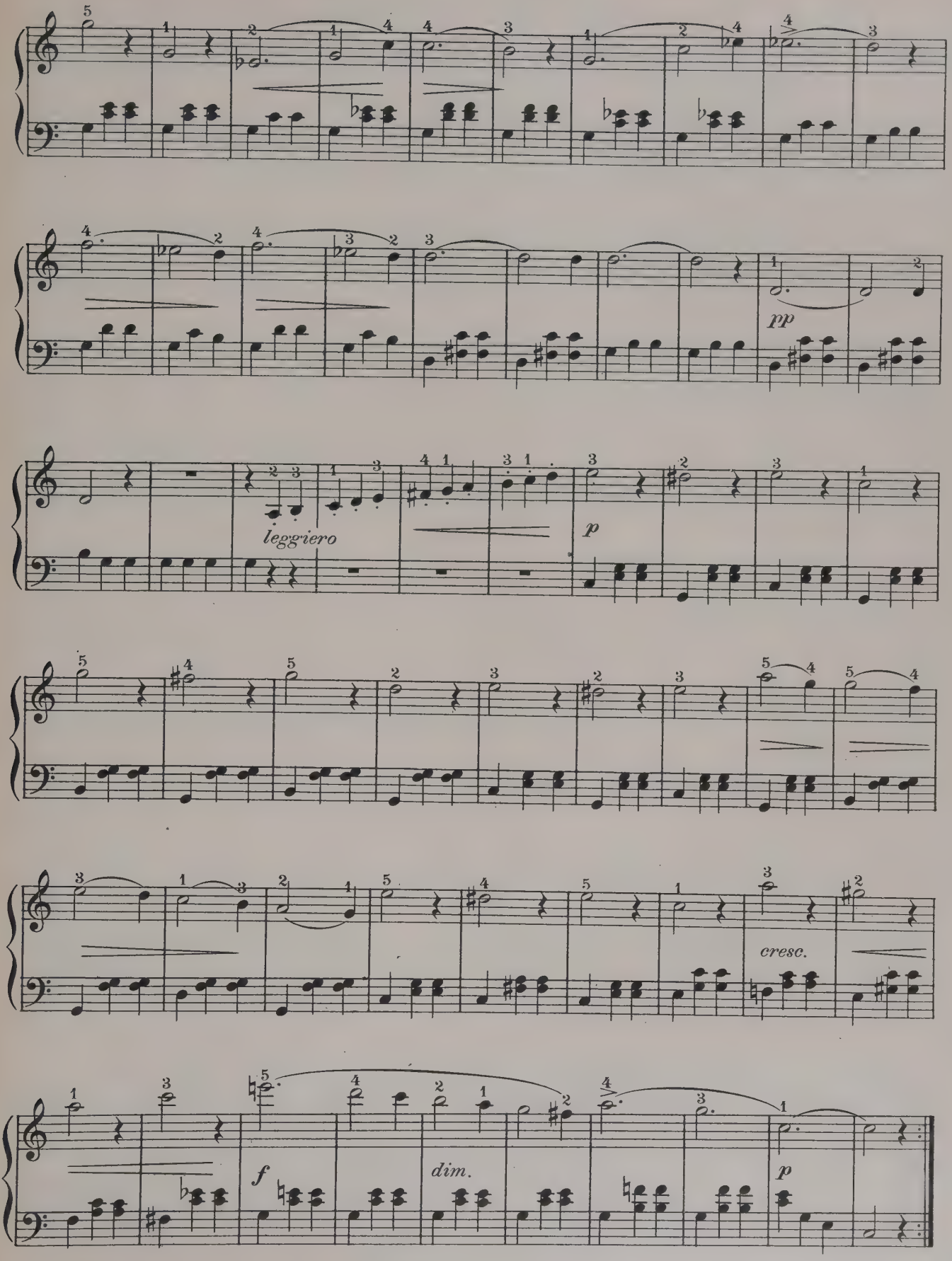
(Simplified)

Edited by
CHARLES DENNÉE

C. M. von WEBER

Allegretto grazioso



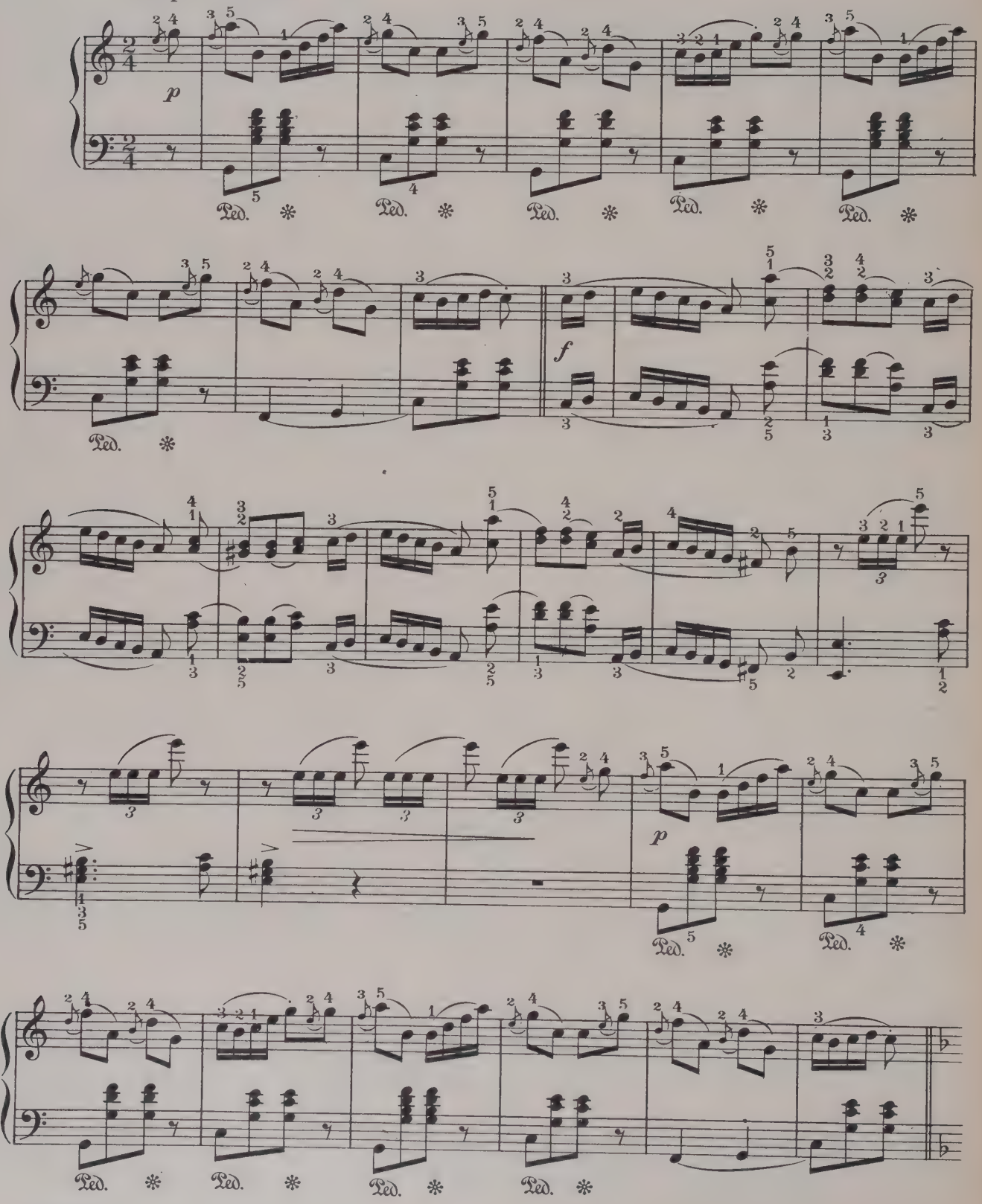

leggiero
pp
p
cresc.
f
dim.
p

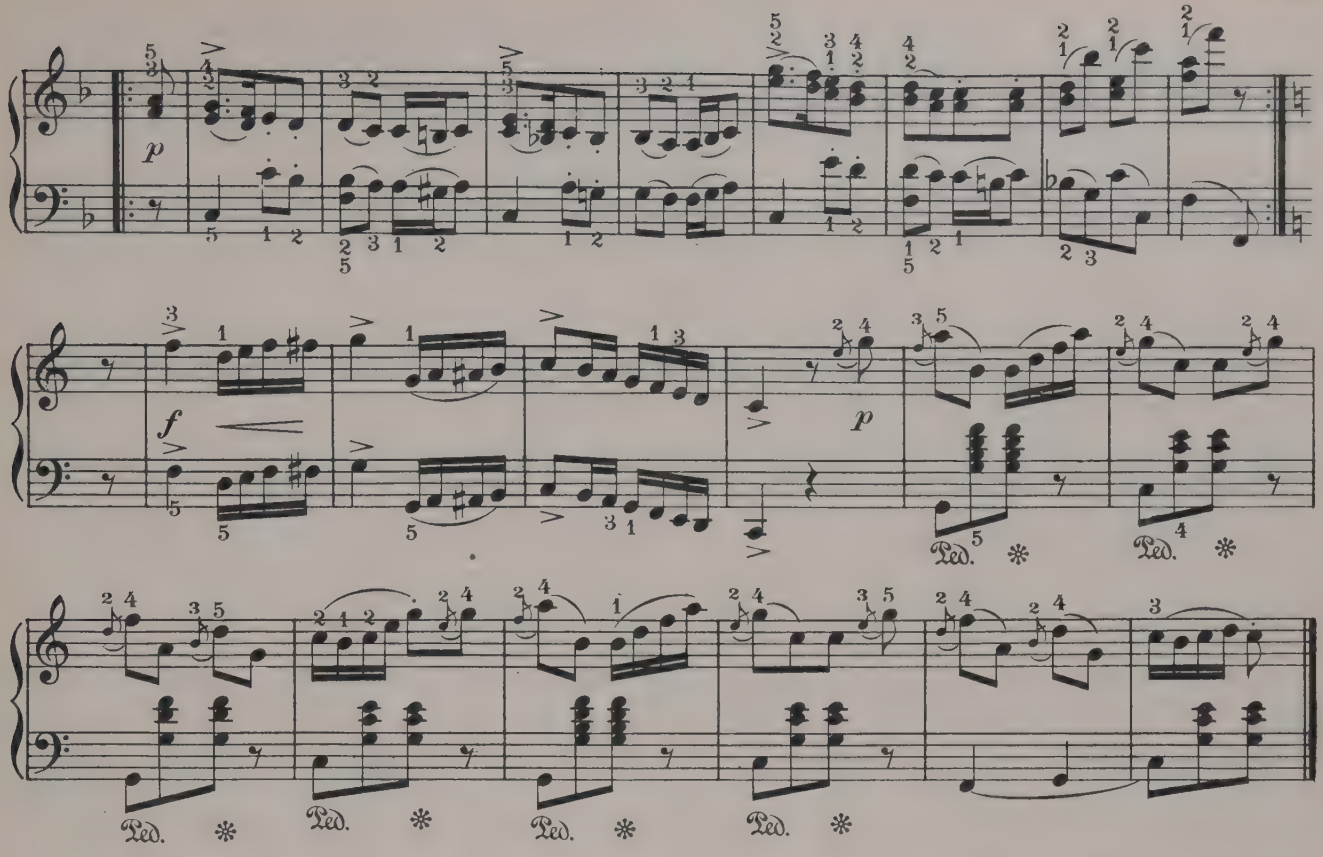
FAIRY POLKA

Edited by
Charles Dennée

FRITZ SPINDLER
Op. 93, No 3

Tempo di Polka

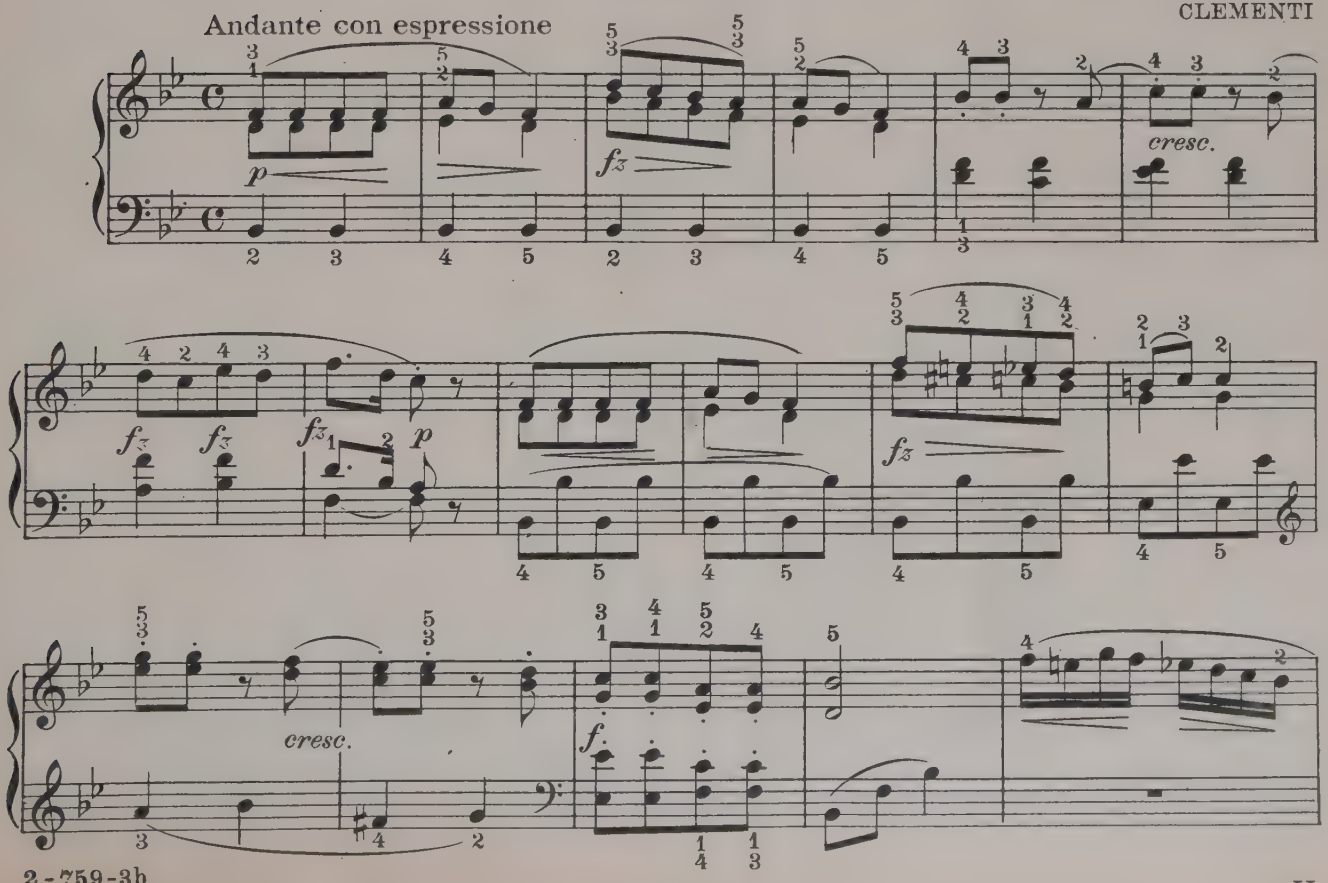


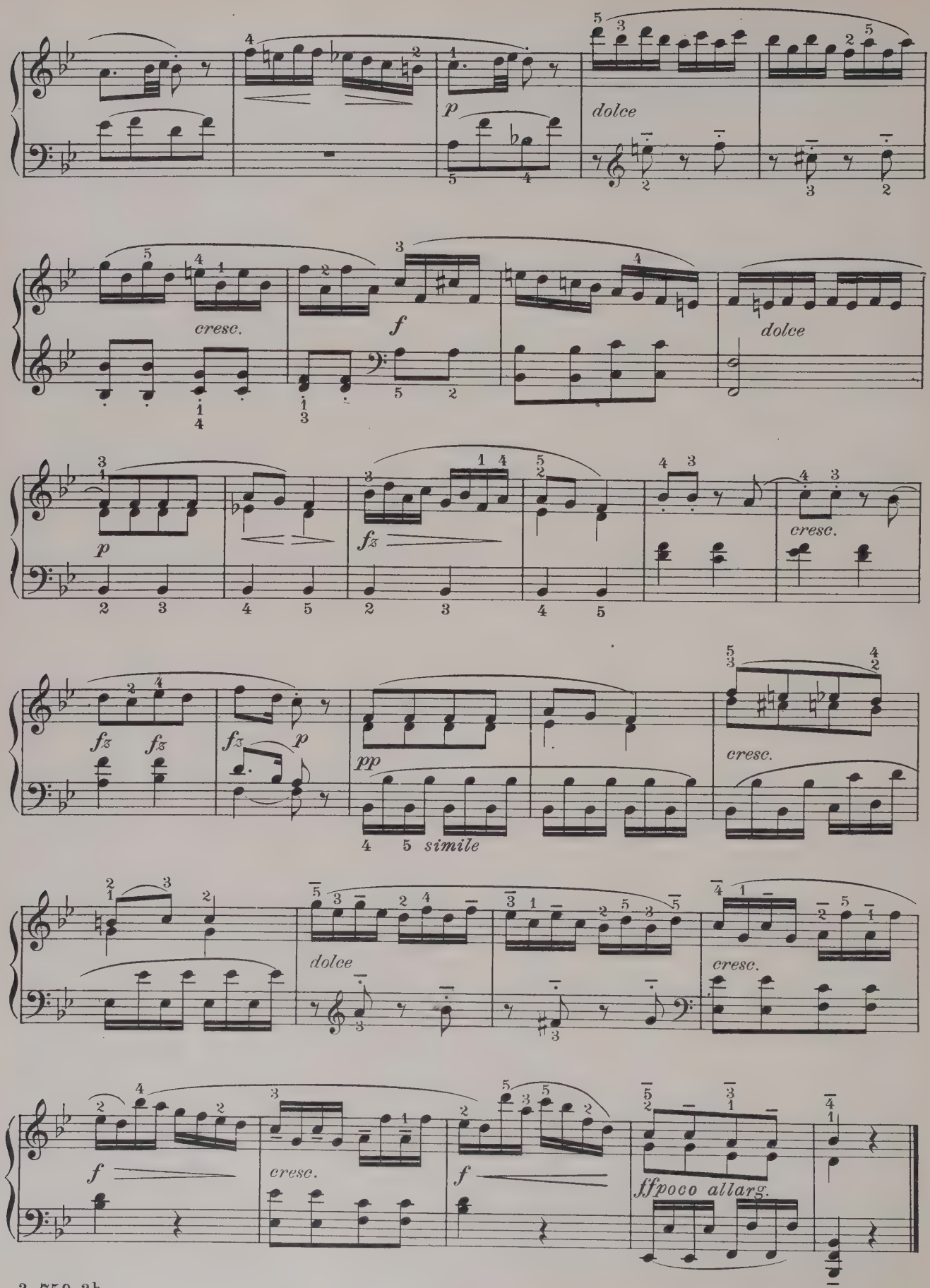


ANDANTE

(From Sonatine, Op. 36, No. 4)

CLEMENTI

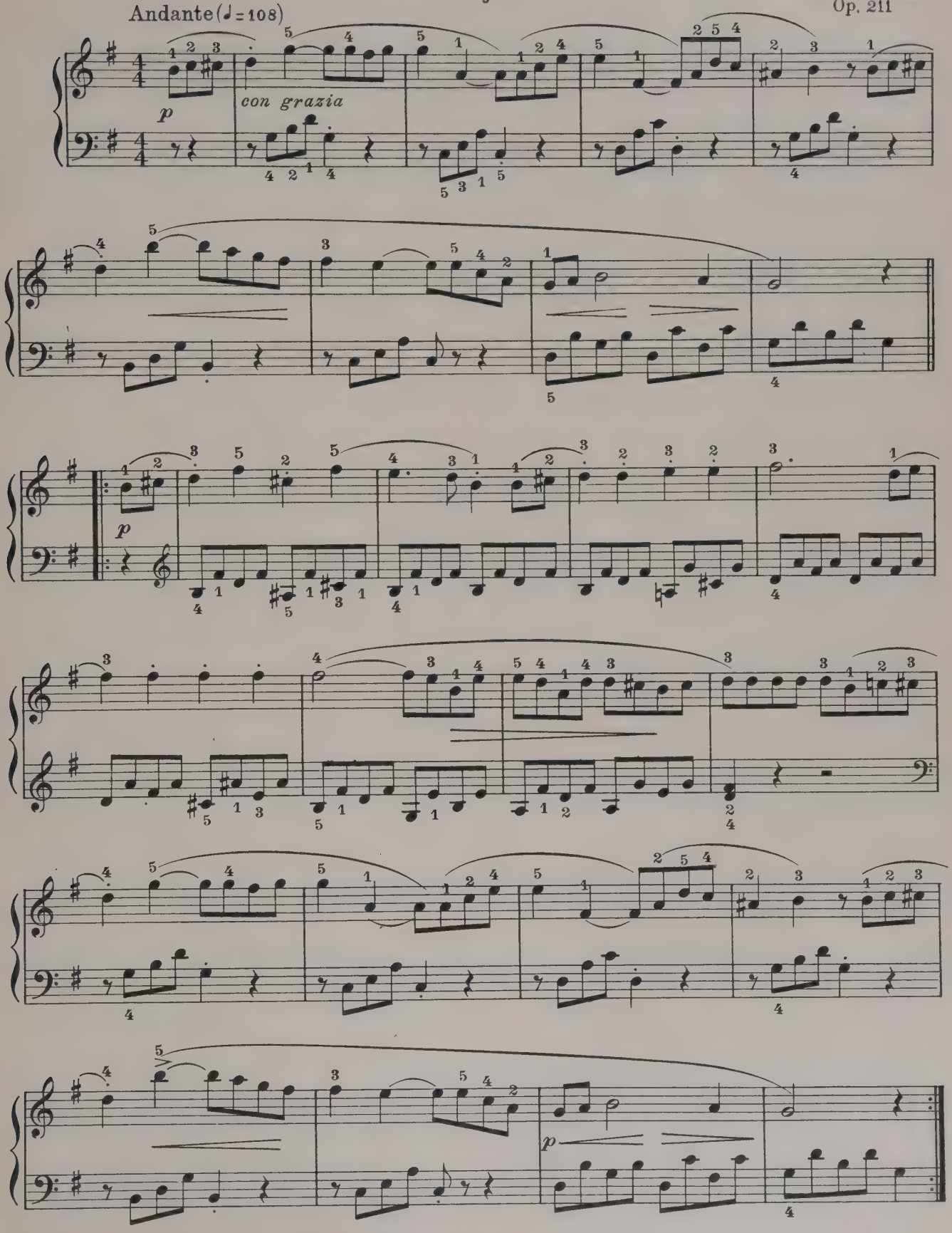



p
dolce
cresc.
f
dolce
p
fz
cresc.
fz fz
fz p
pp
cresc.
simile
dolce
cresc.
f
cresc.
f
ffpoco allarg.

ROMANCE

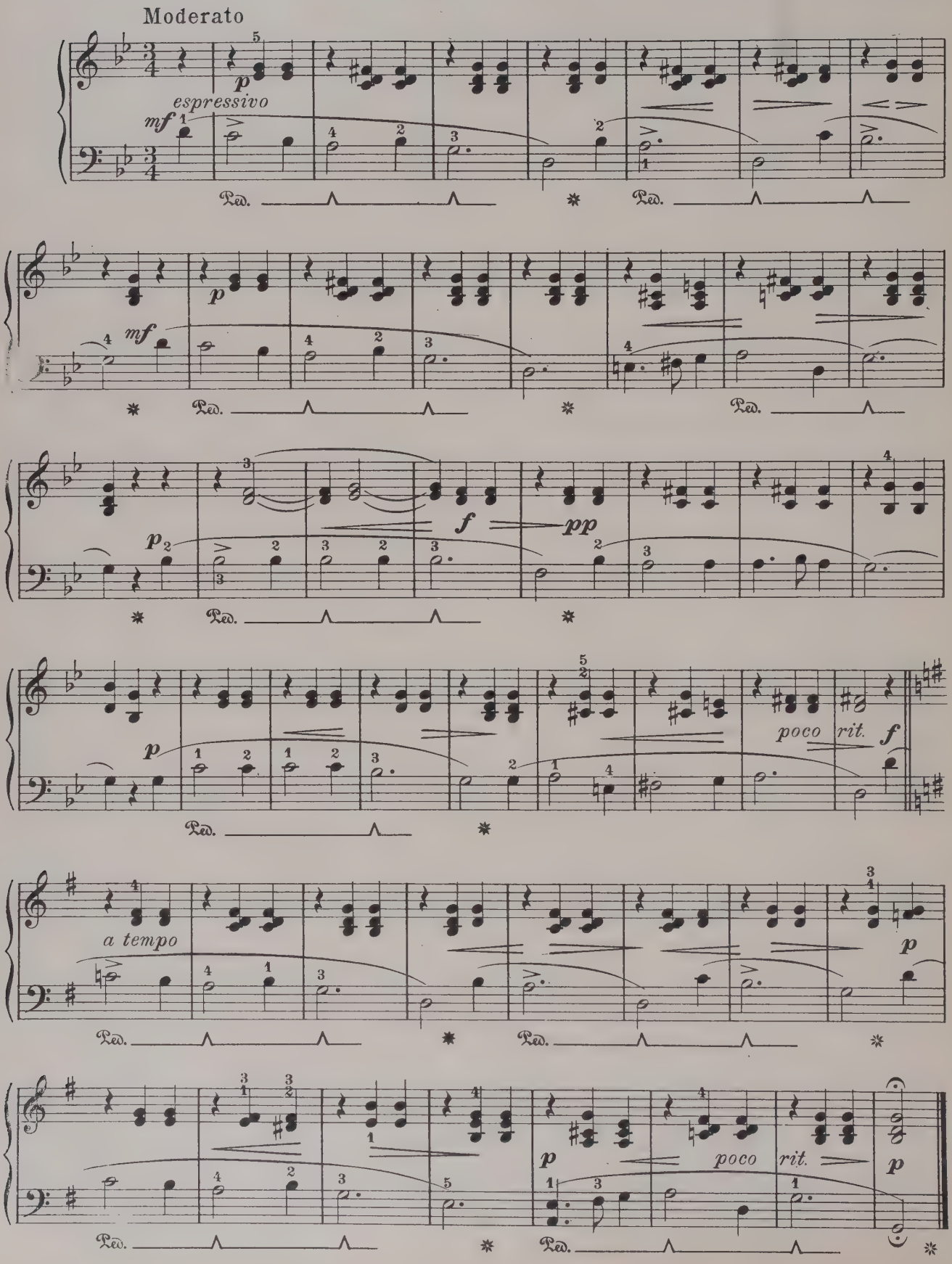
G MAJOR

FR. HÜNTEN
Op. 211



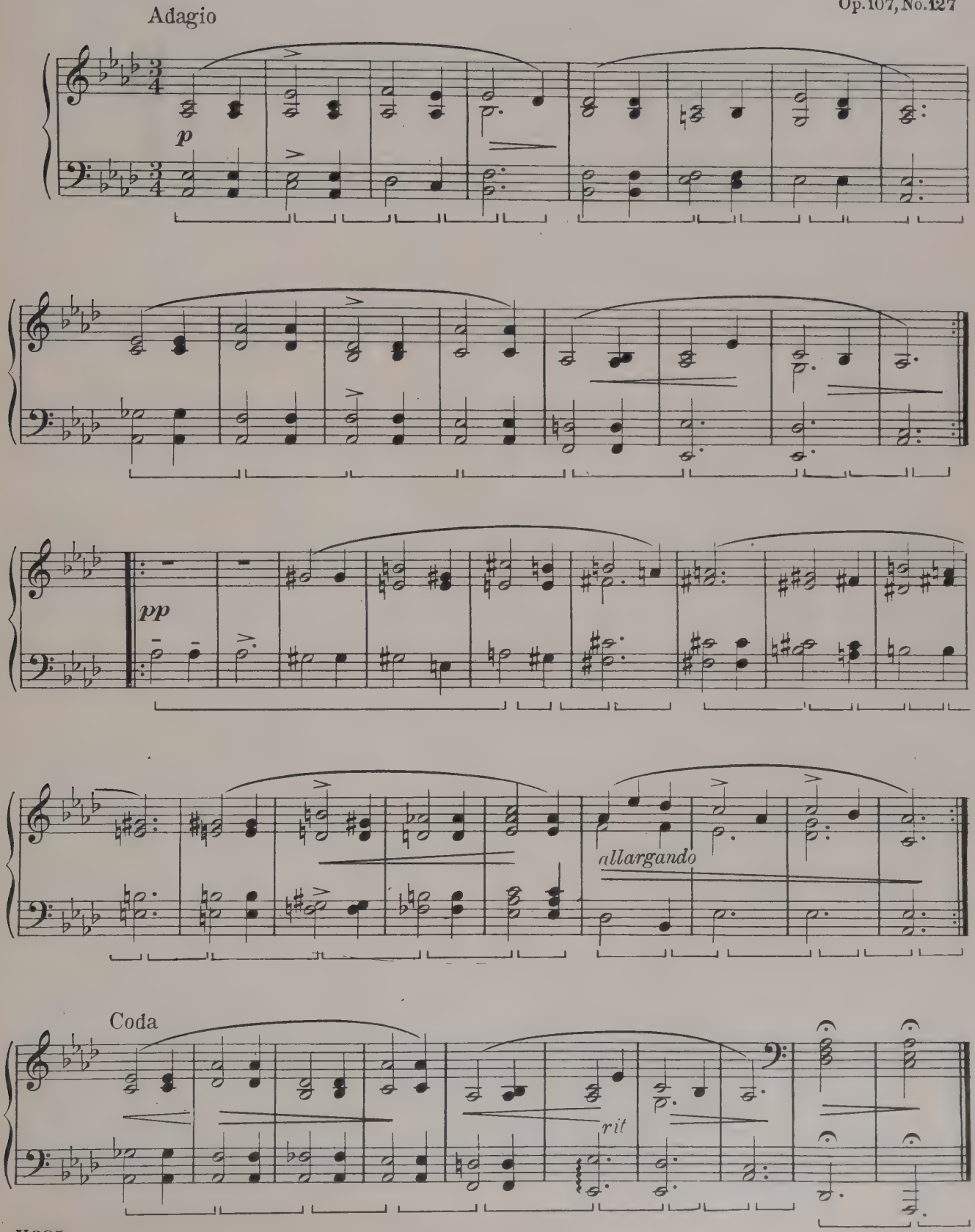
VALSE TRISTE

LANCIANI



EVENING PEACE

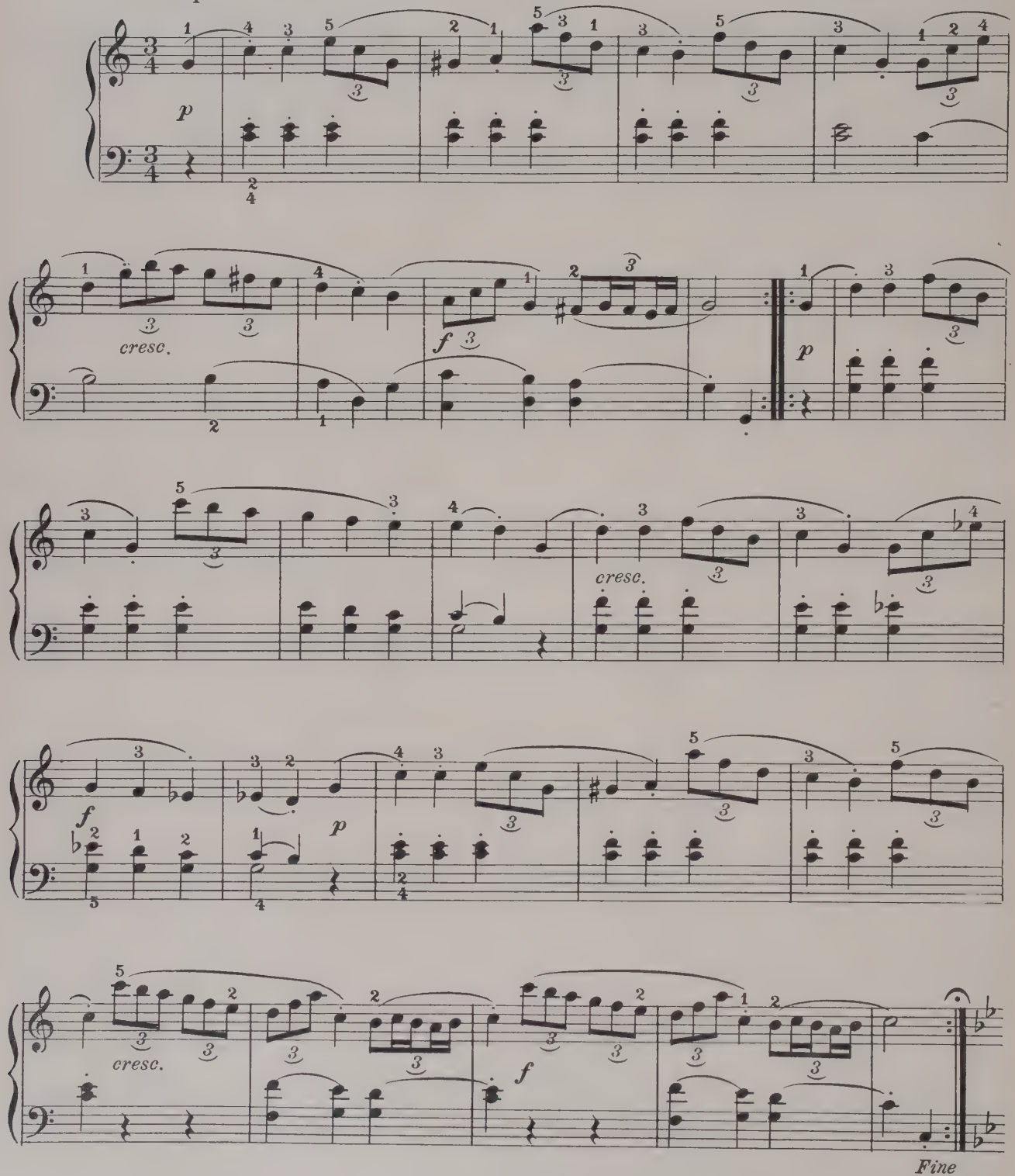
CARL REINECKE
Op. 107, No. 127



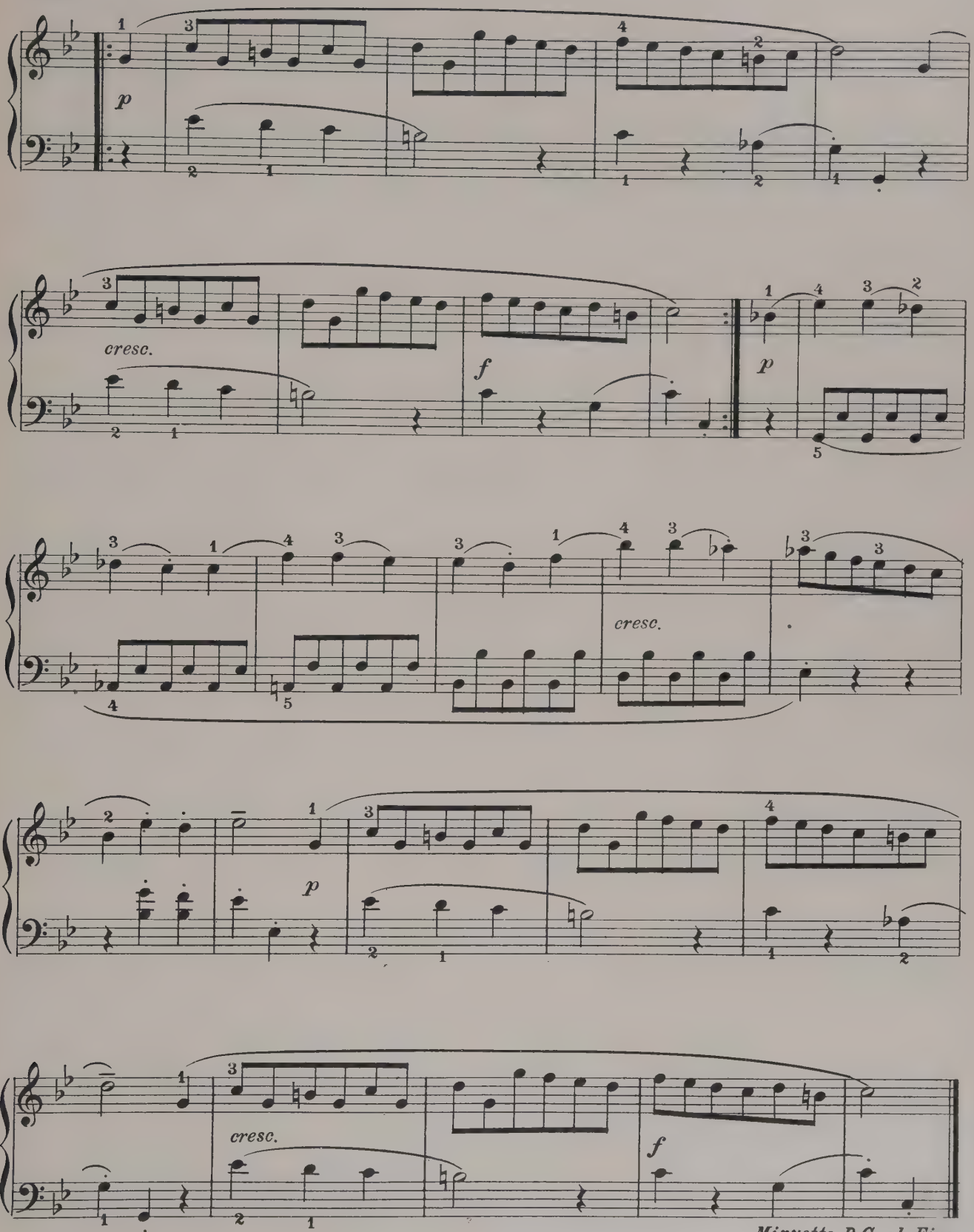
MINUETTO

Tempo di Minuetto

JOSEPH HAYDN



TRIO

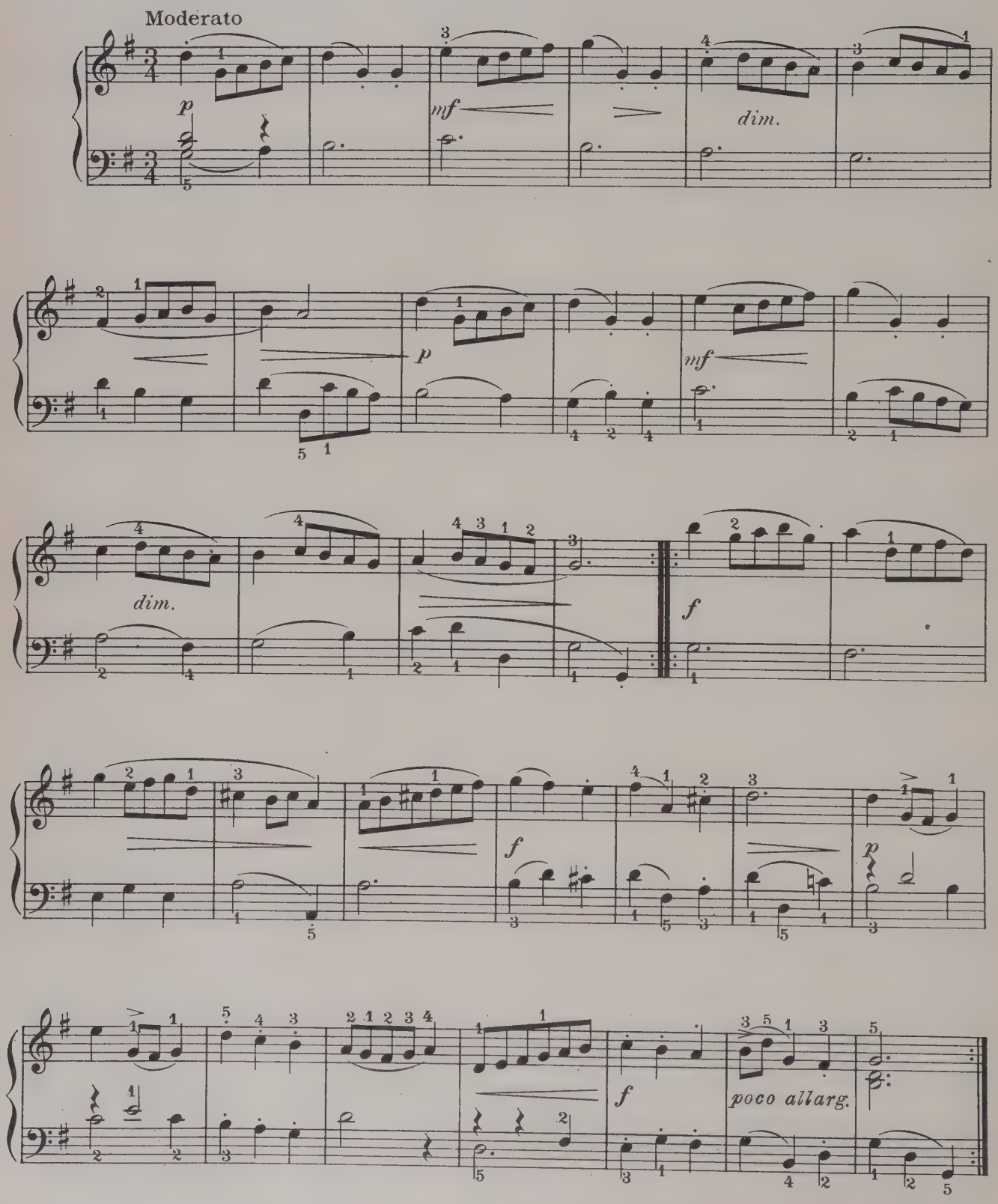


Minuetto D.C. al Fine
senza replica

MENUET

Edited by
CHARLES DENNÉE

BACH

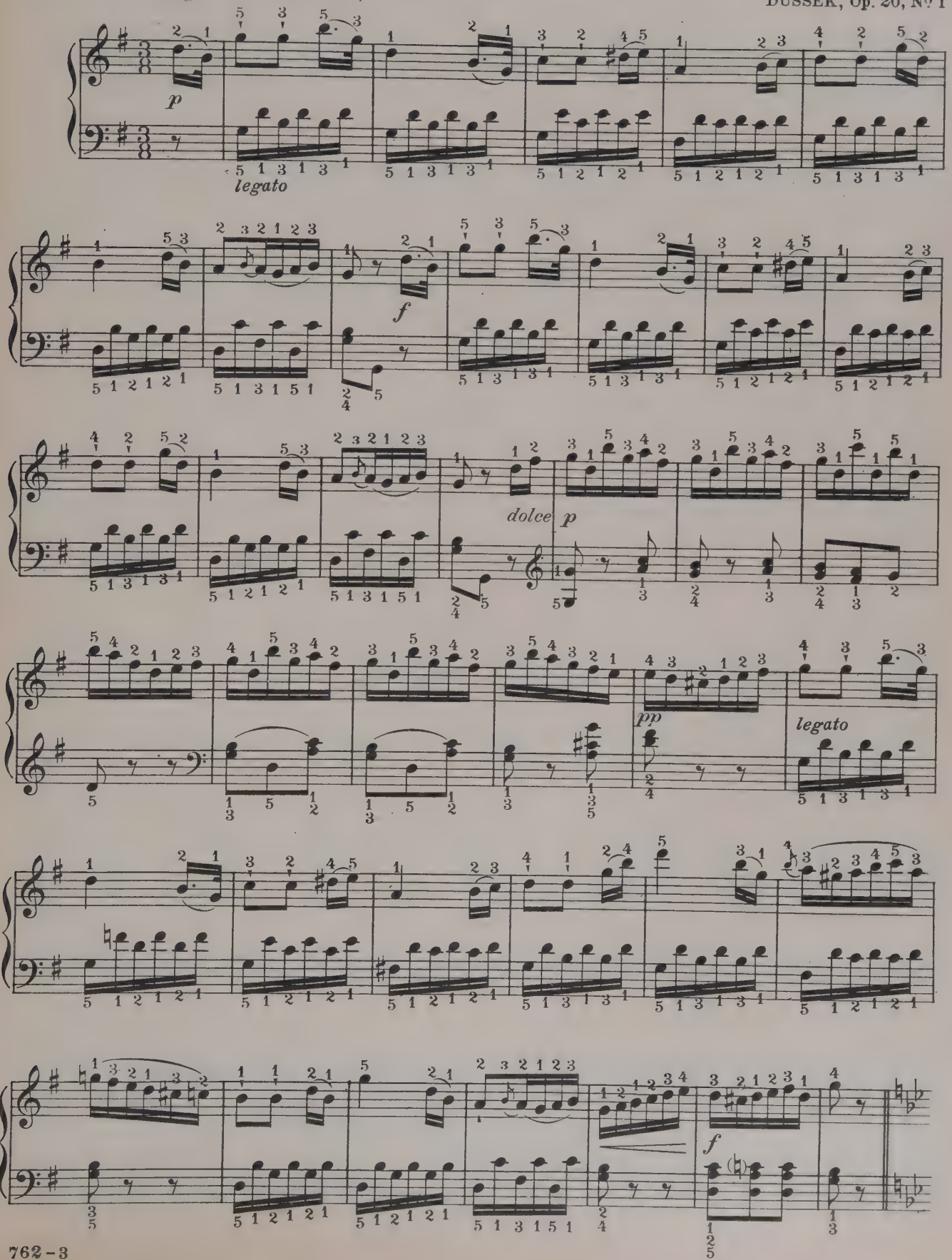


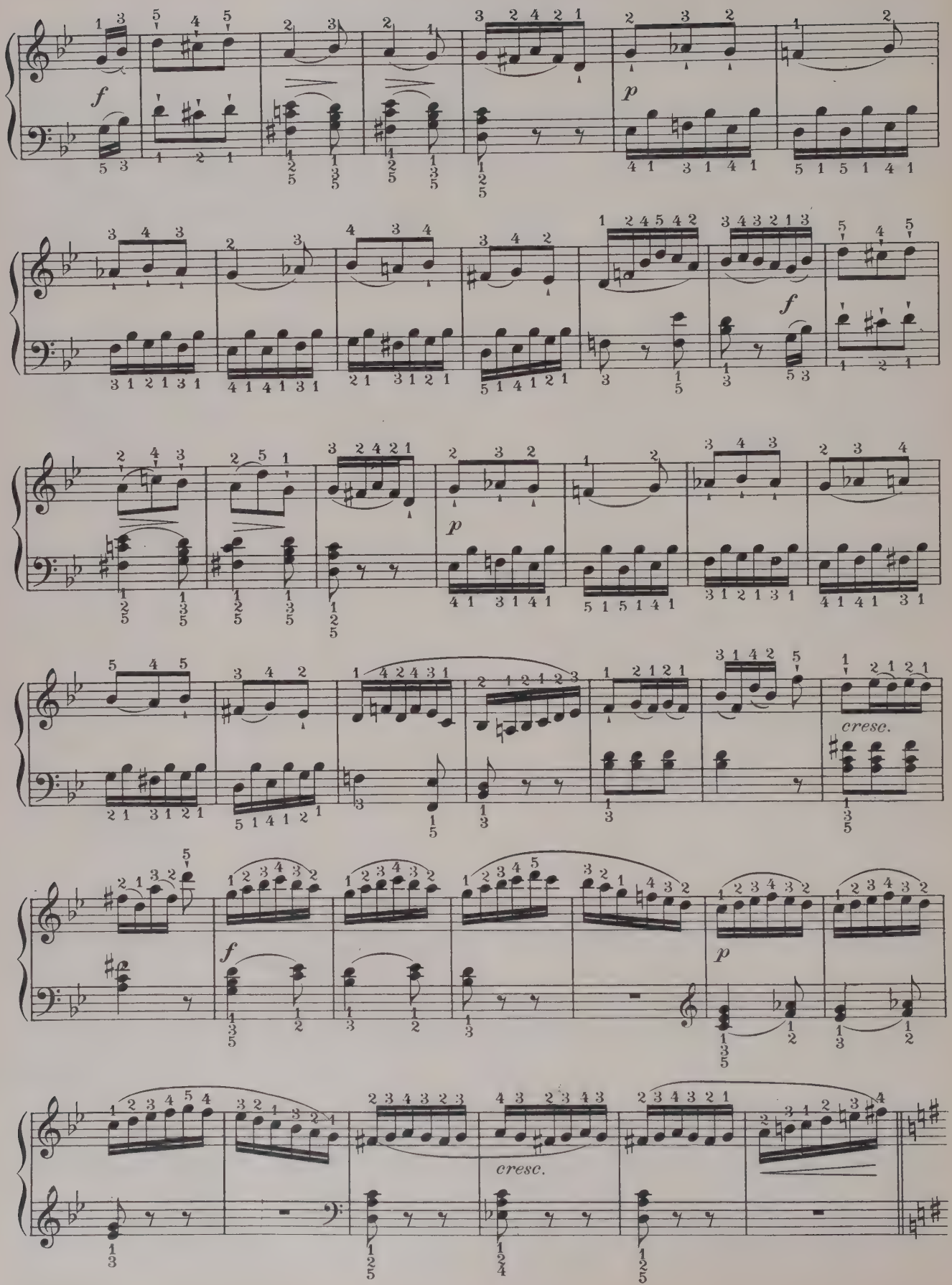
RONDO

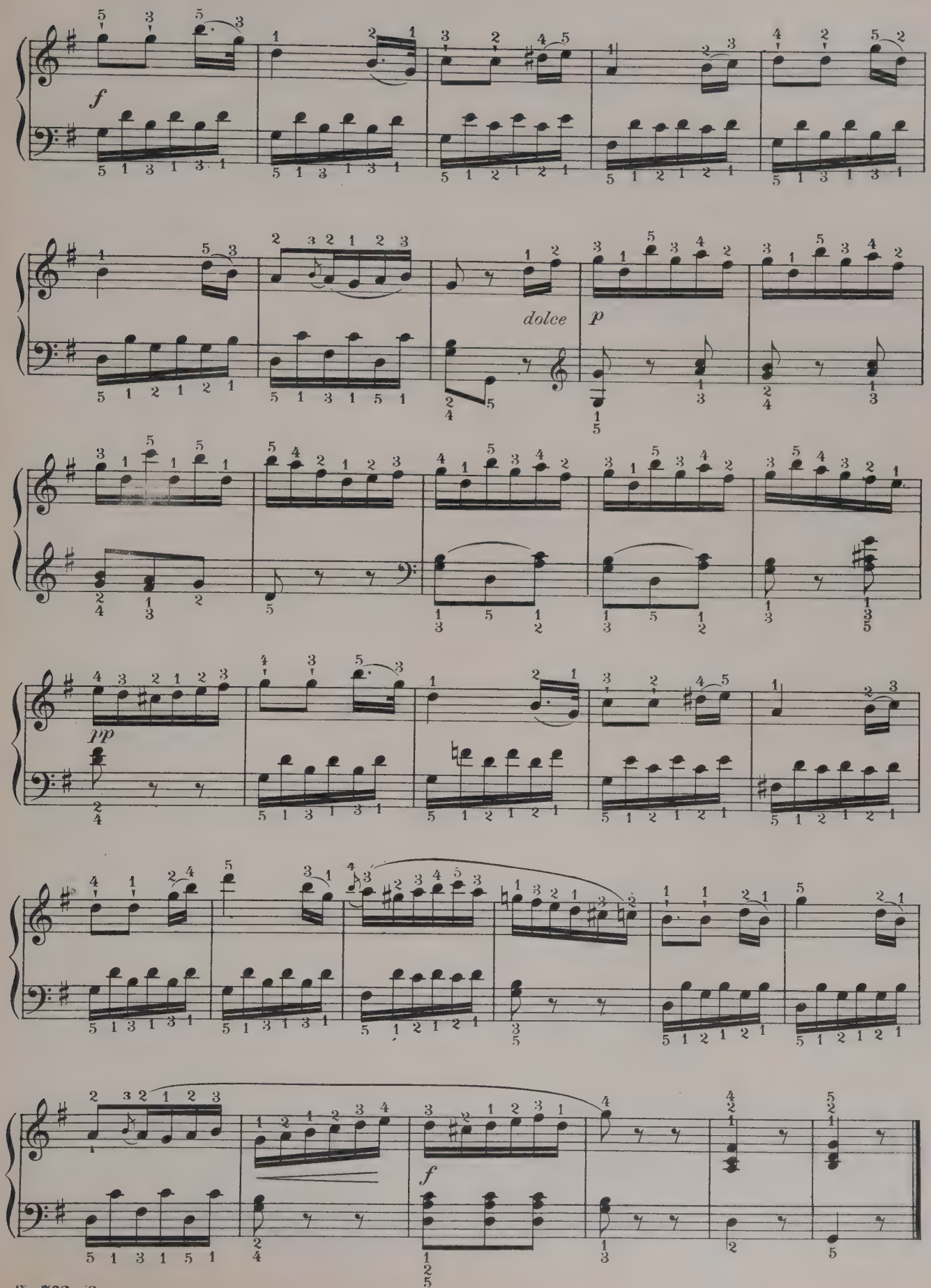
Edited by
CHARLES DENNÉE

Allegretto (♪ = 112 – 138)

DUSSEK, Op. 20, Nº 1

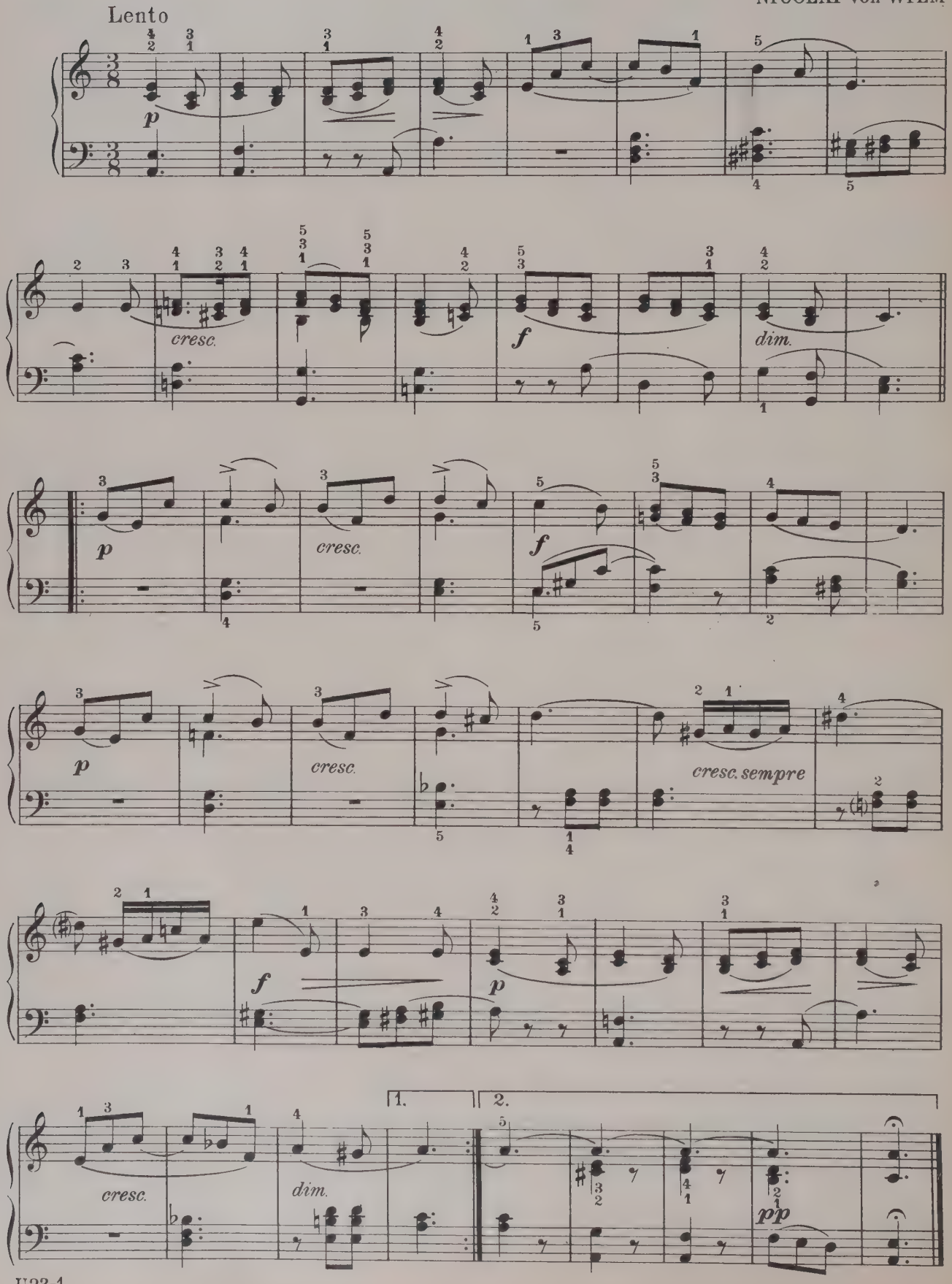



f
p
f
p
cresc.
f
p
cresc.


f
dolce
p
pp
f

POOR PETER

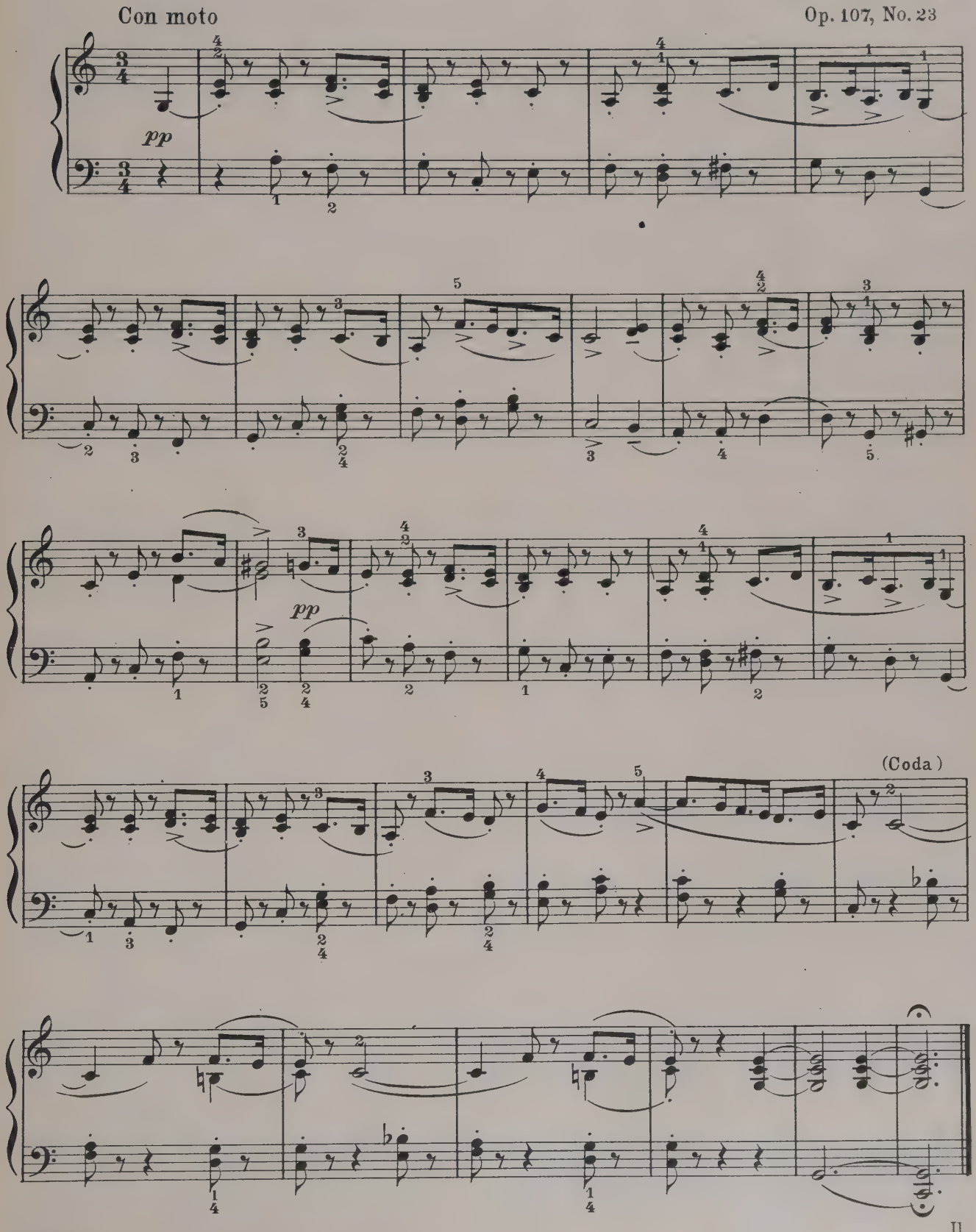
NICOLAI von WILM



MINUETTO

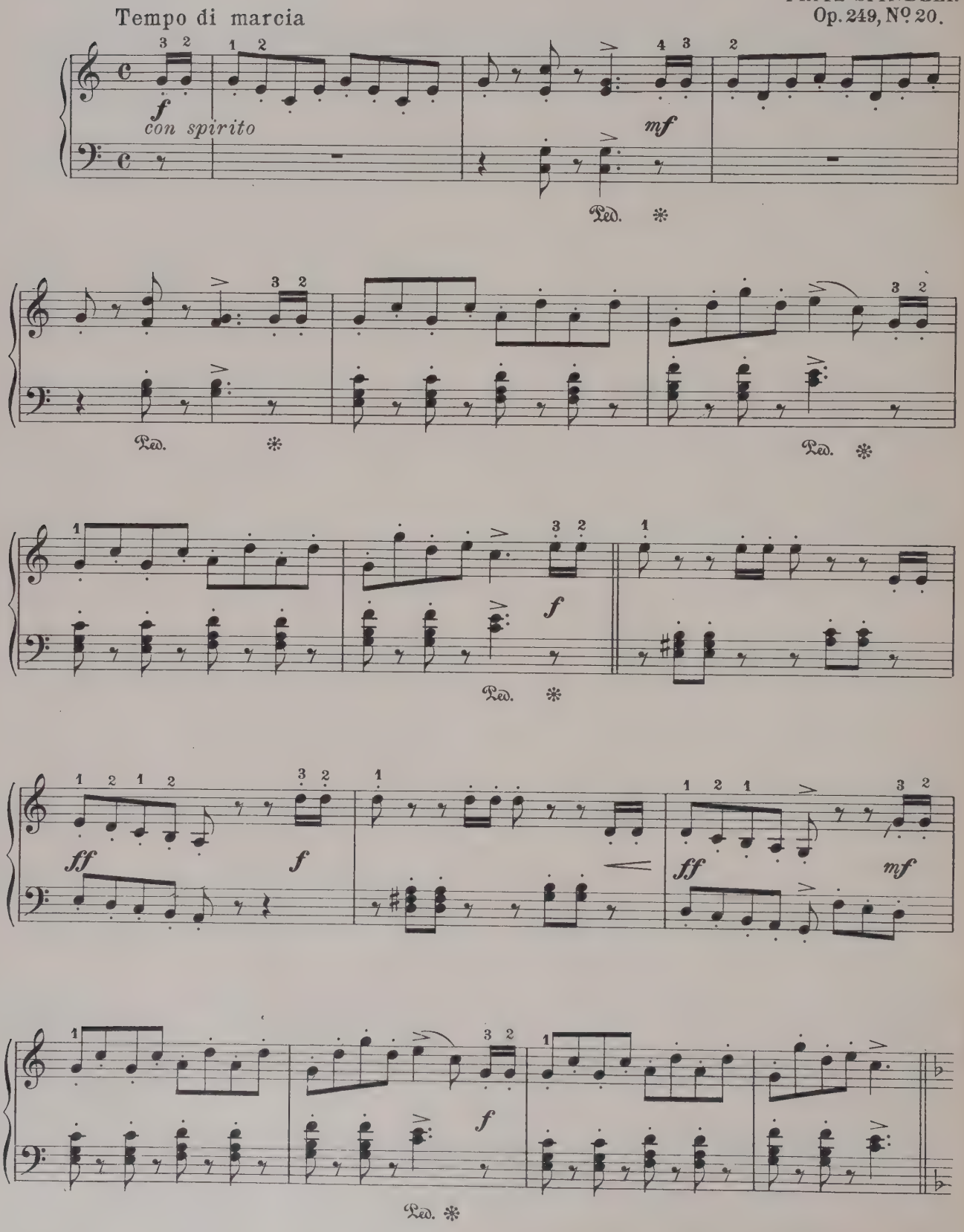
For a Masked Ball

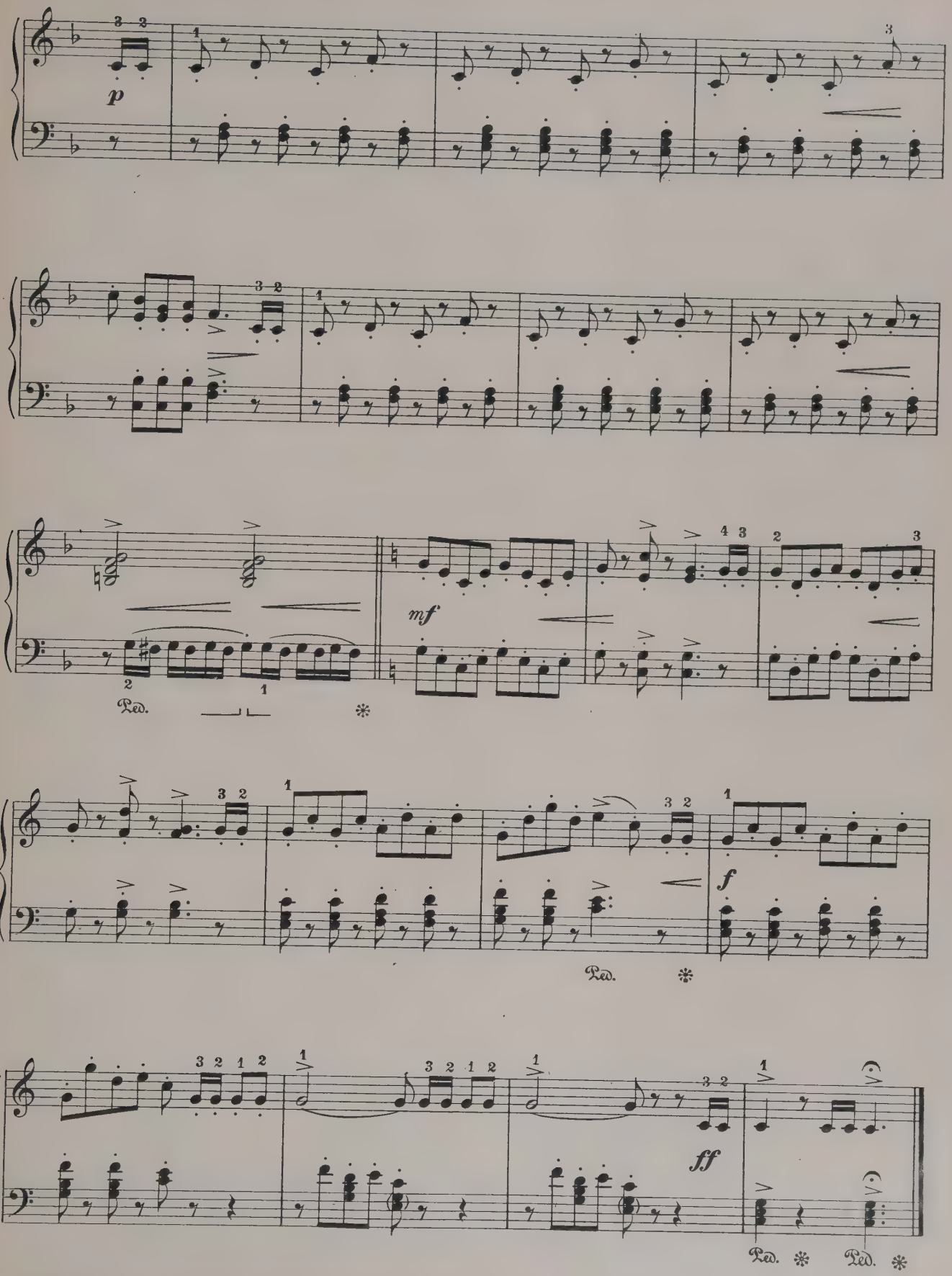
CARL REINECKE
Op. 107, No. 23



TRUMPETER'S SERENADE

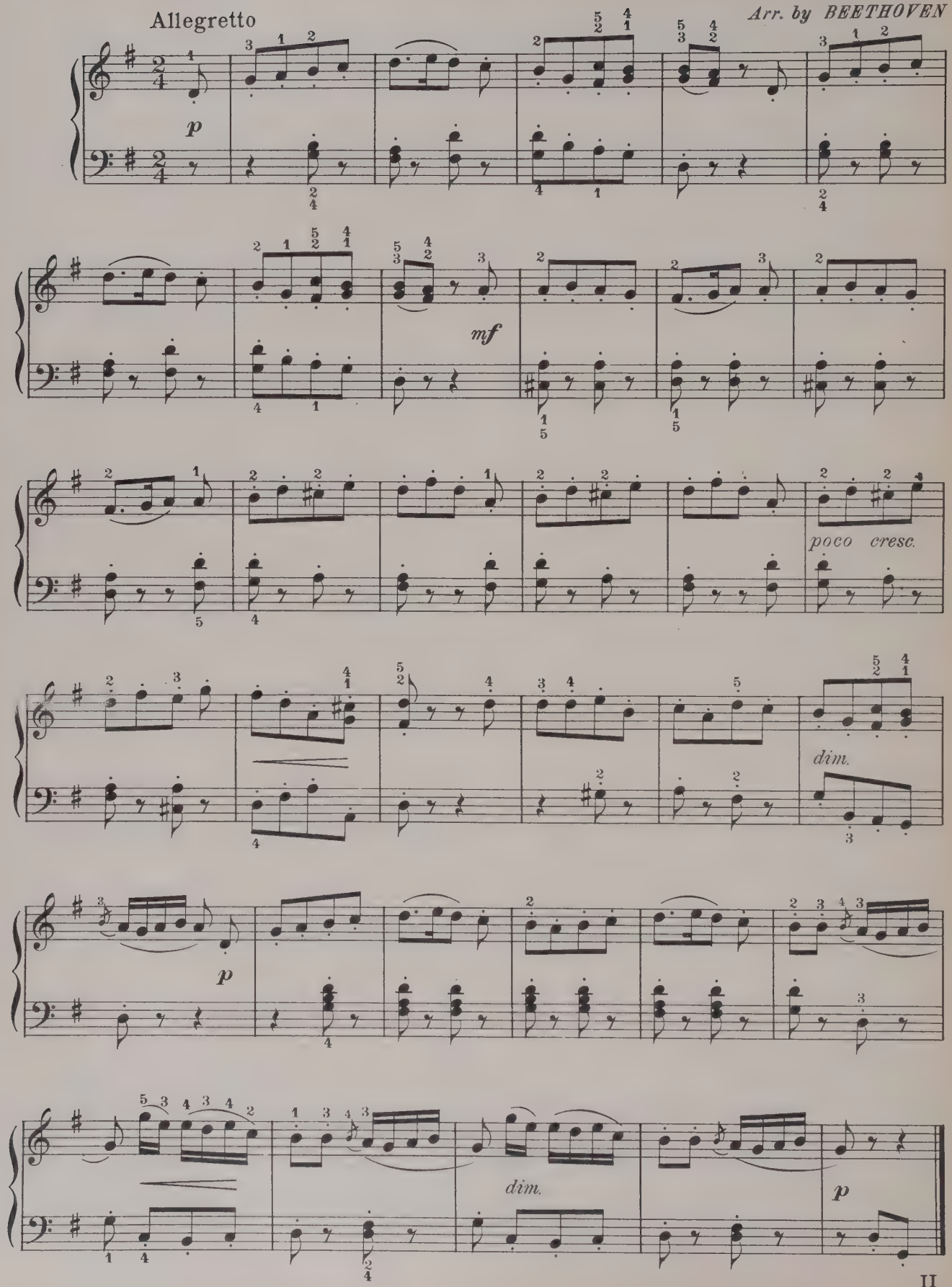
FRITZ SPINDLER
Op. 249, No. 20.




p
mf
Ped.
f
Ped.
ff
Ped.
Ped.

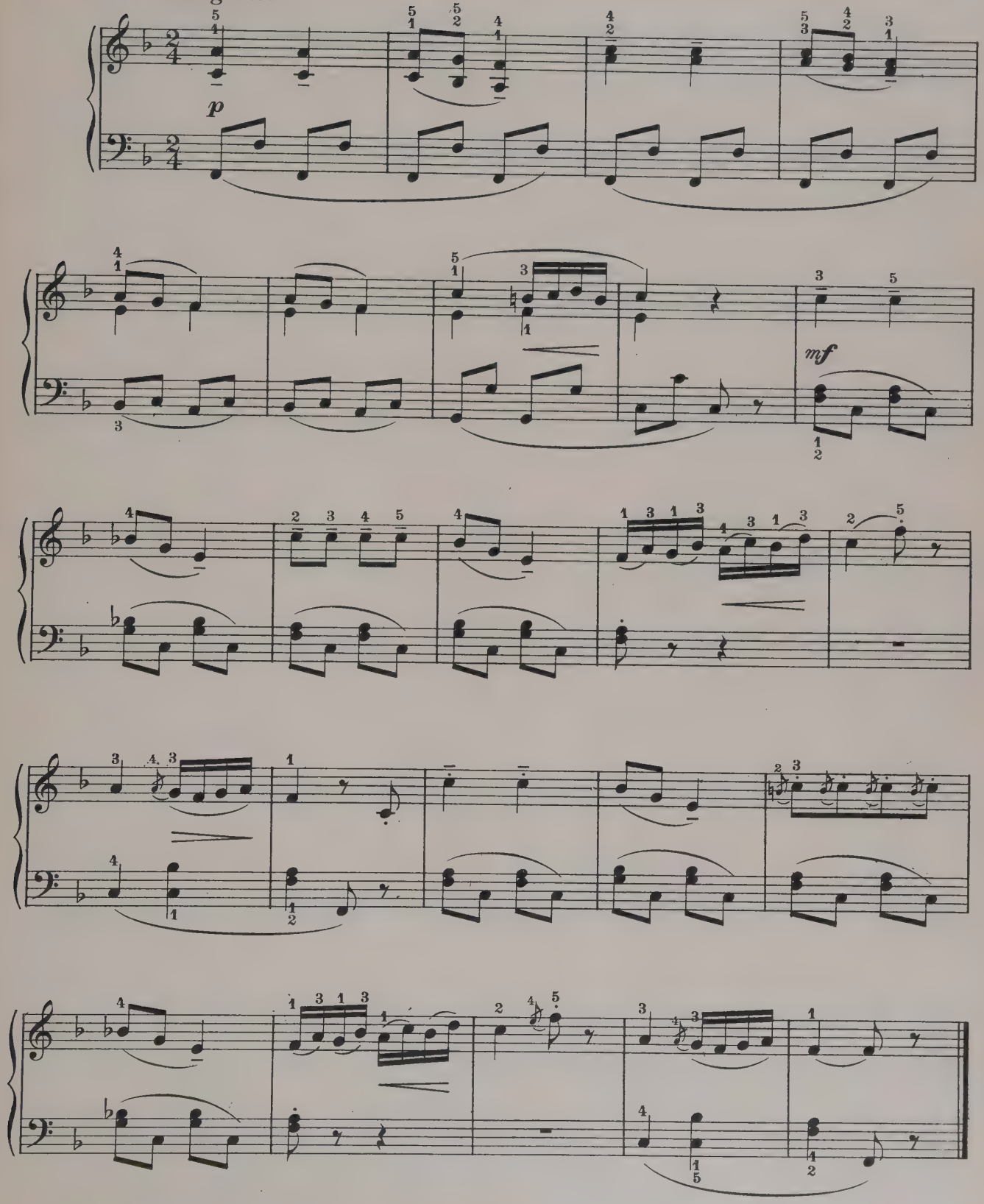
AIR

DITTERSDORF
Arr. by BEETHOVEN



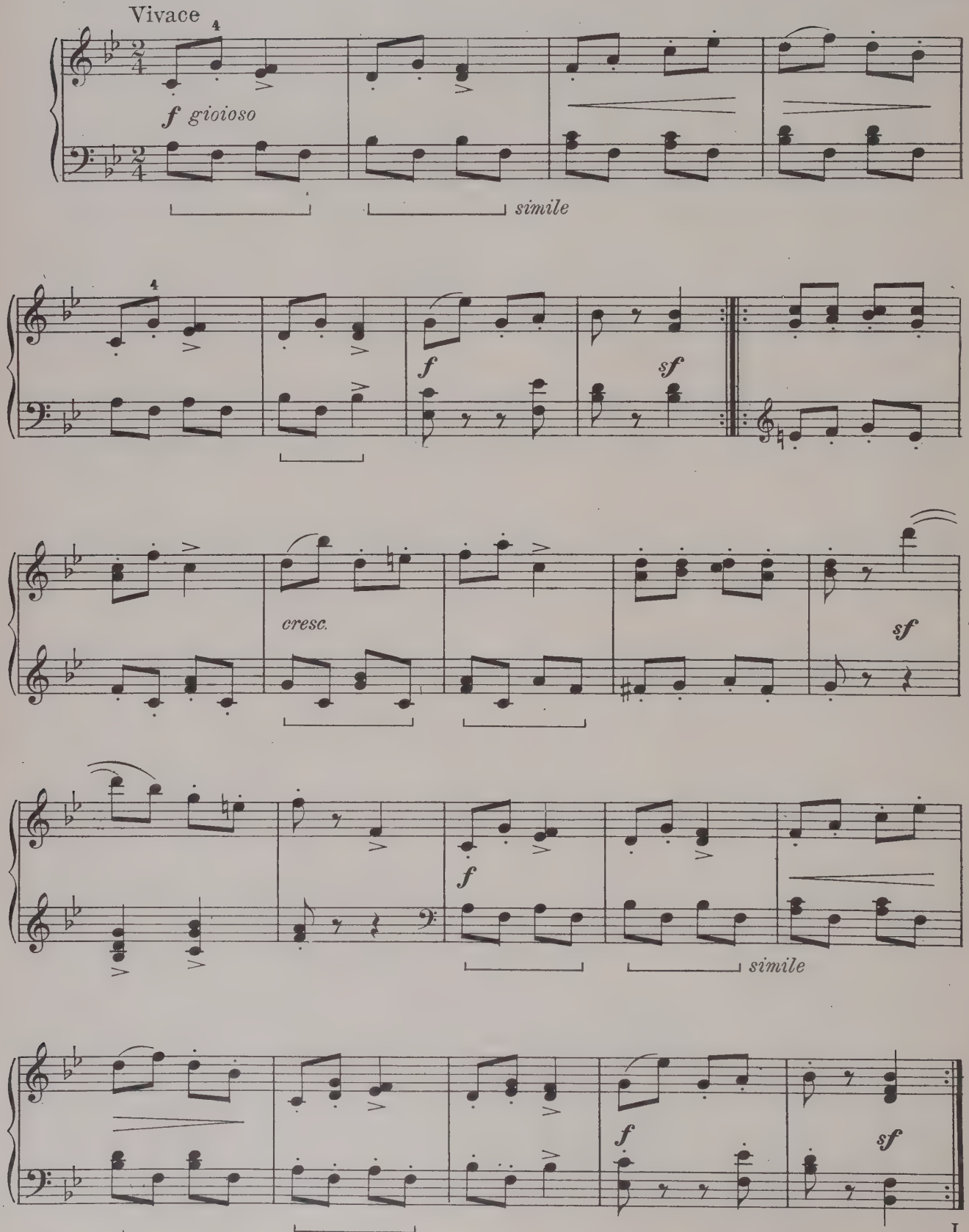
AIR

PAISIELLO
Arr. by BEETHOVEN



COUNTRY DANCE

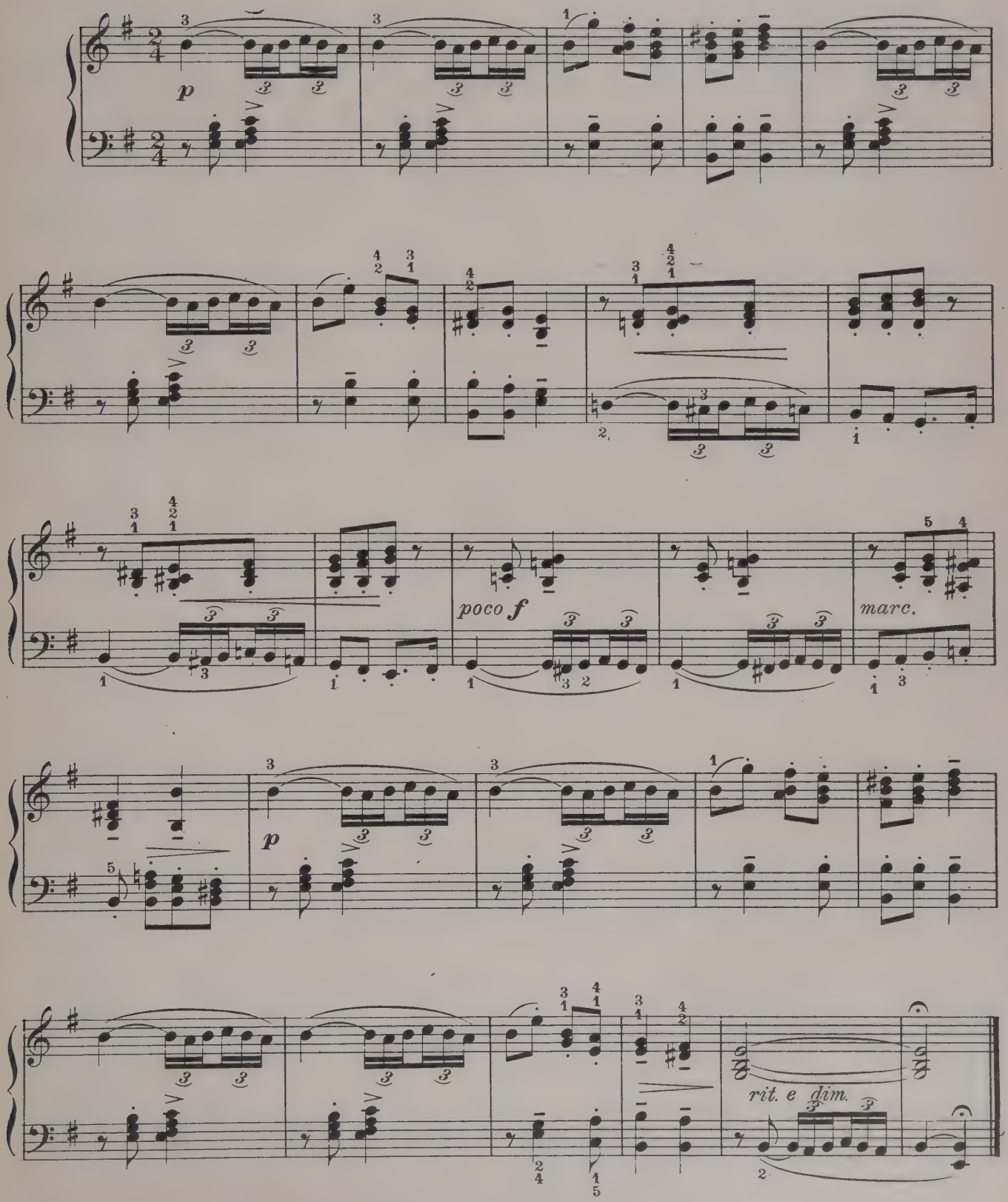
PAUER



SHEPHERD BOY

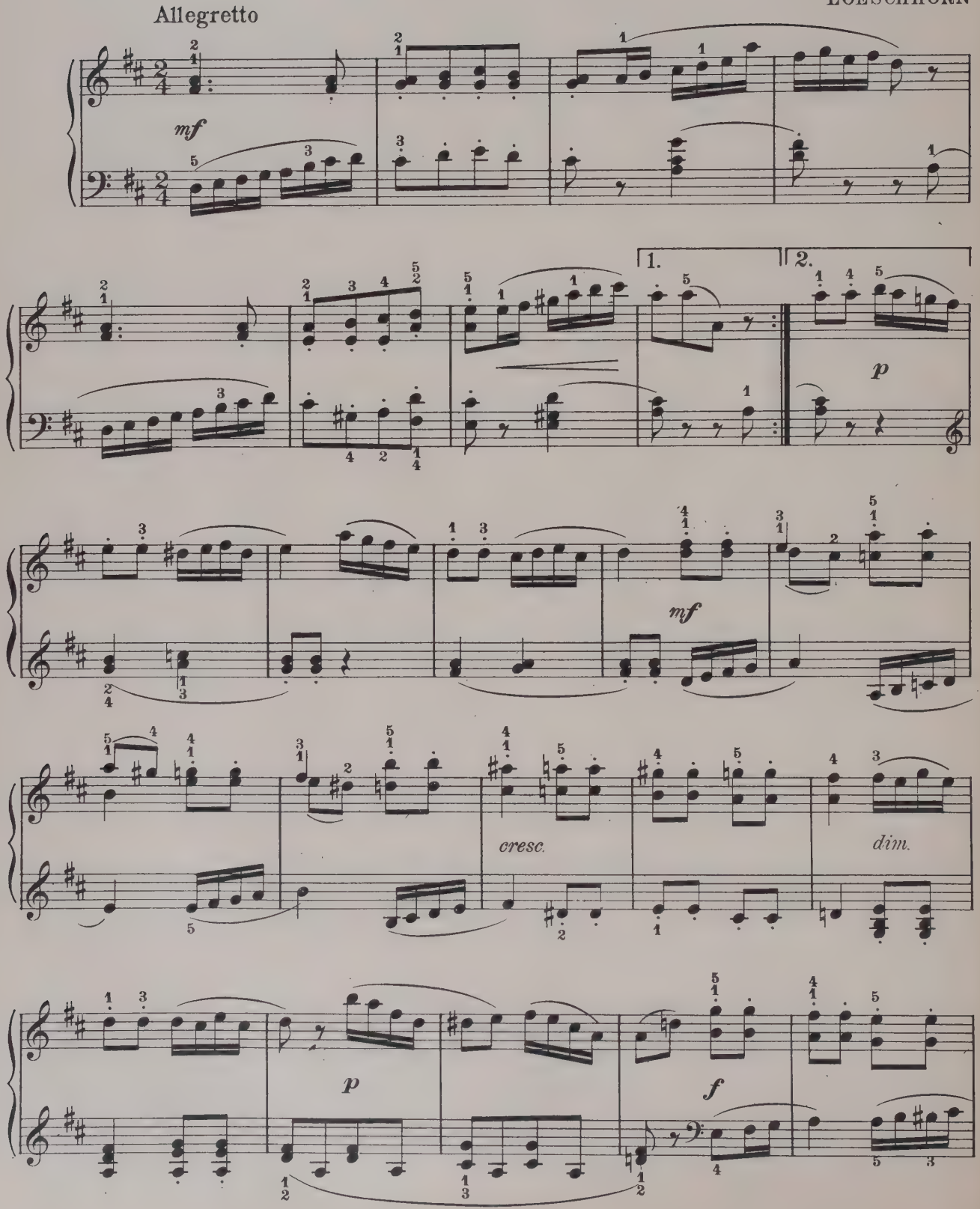
Andante, ma non tanto

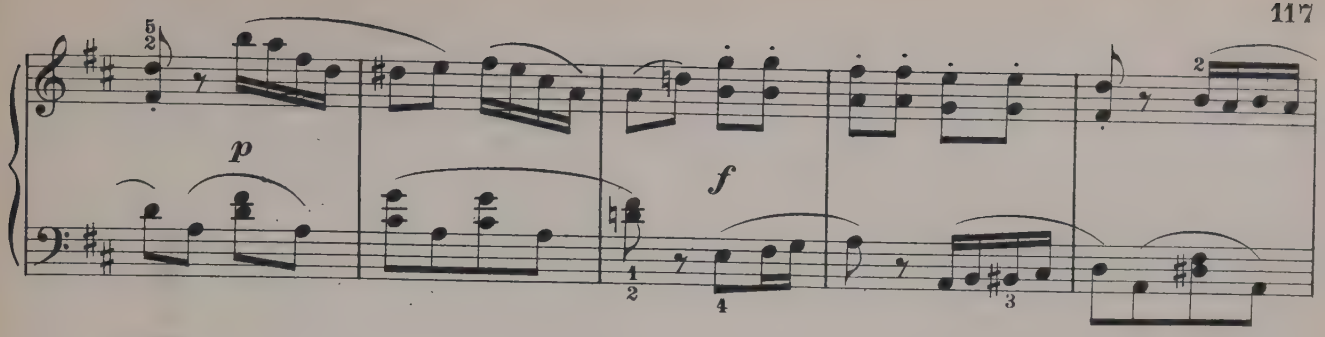
HUGO REINHOLD

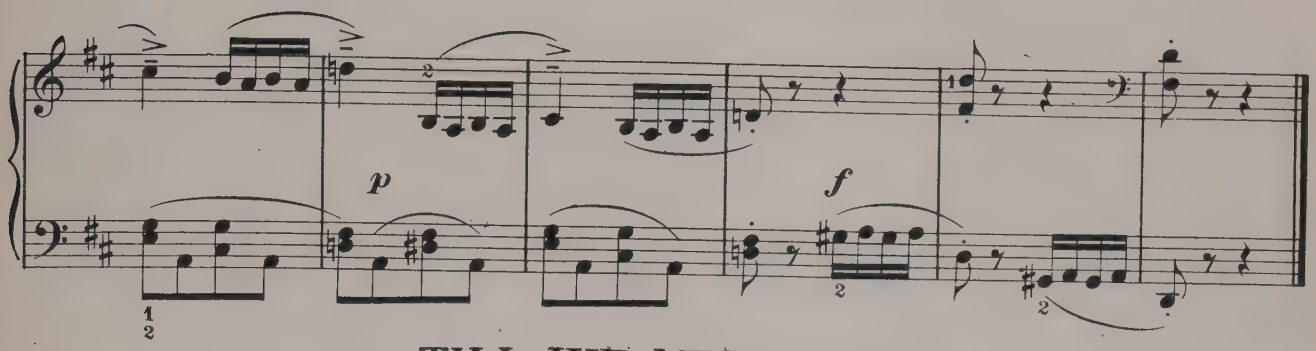


A DISPUTE

LOESCHHORN





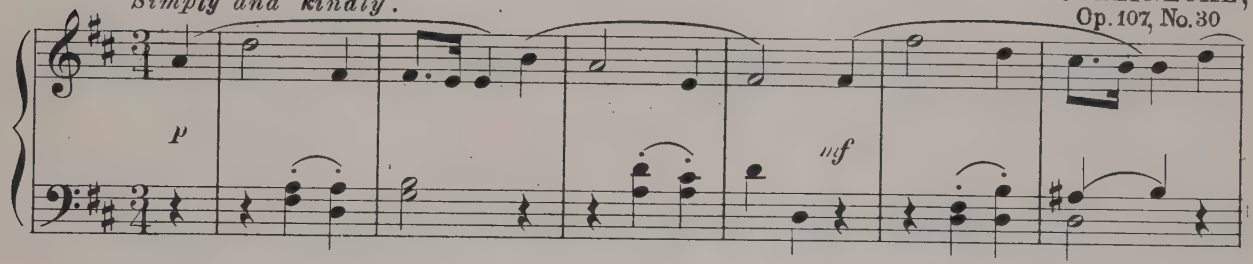


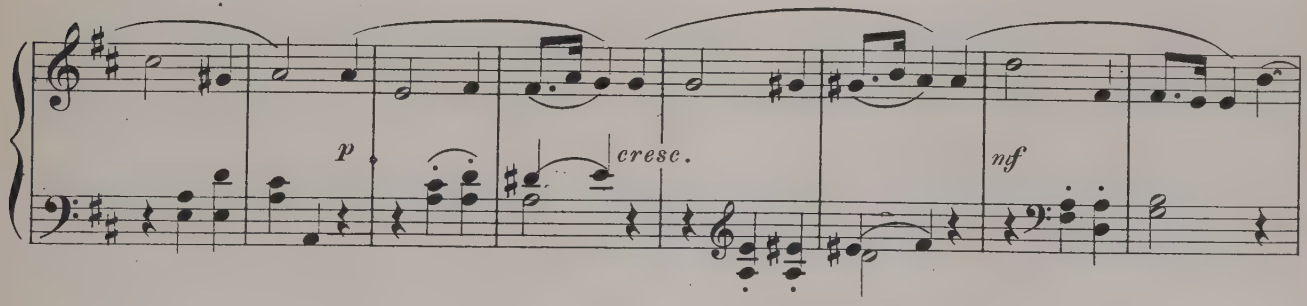
TILL WE MEET AGAIN

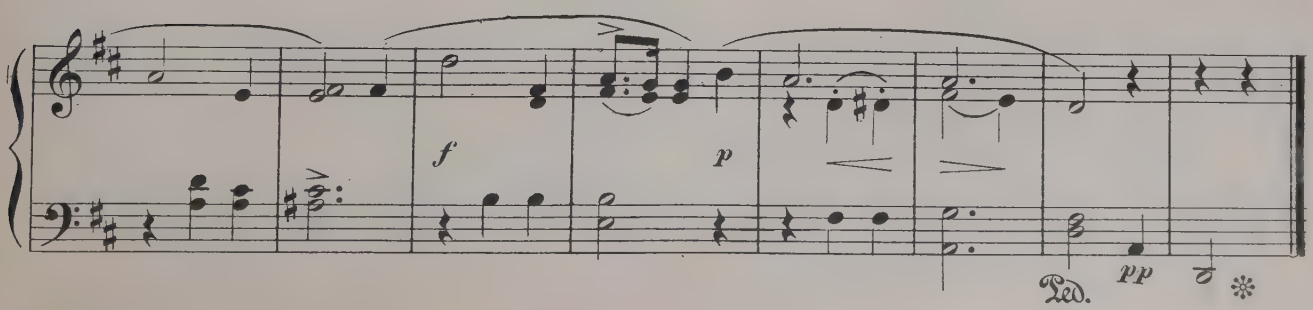
Andante.

Simply and kindly.

C. REINECKE,
Op. 107, No. 30





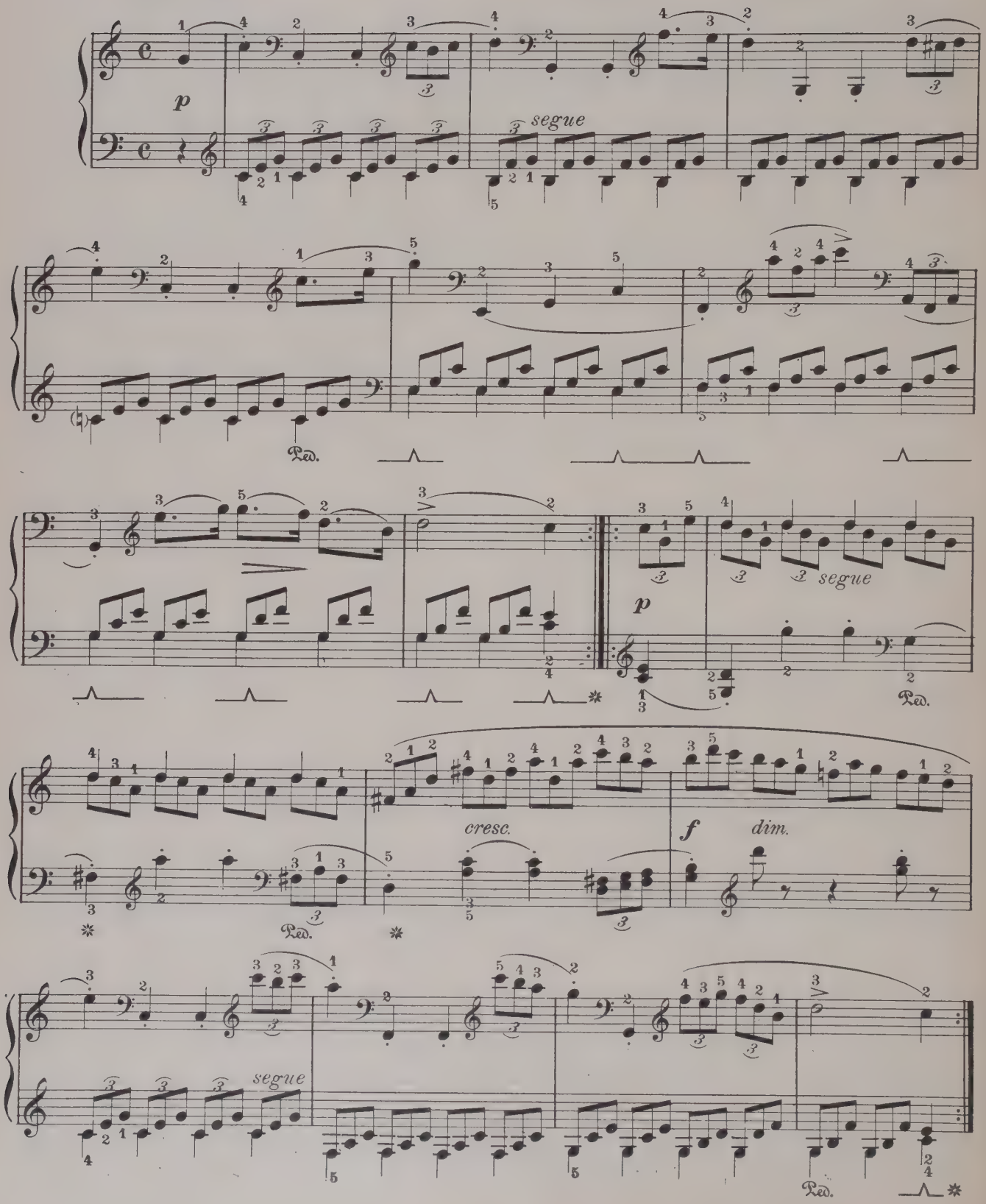


TRIO

For Flute, Lute and Bass Viol.

CARL CZERNY

Andantino

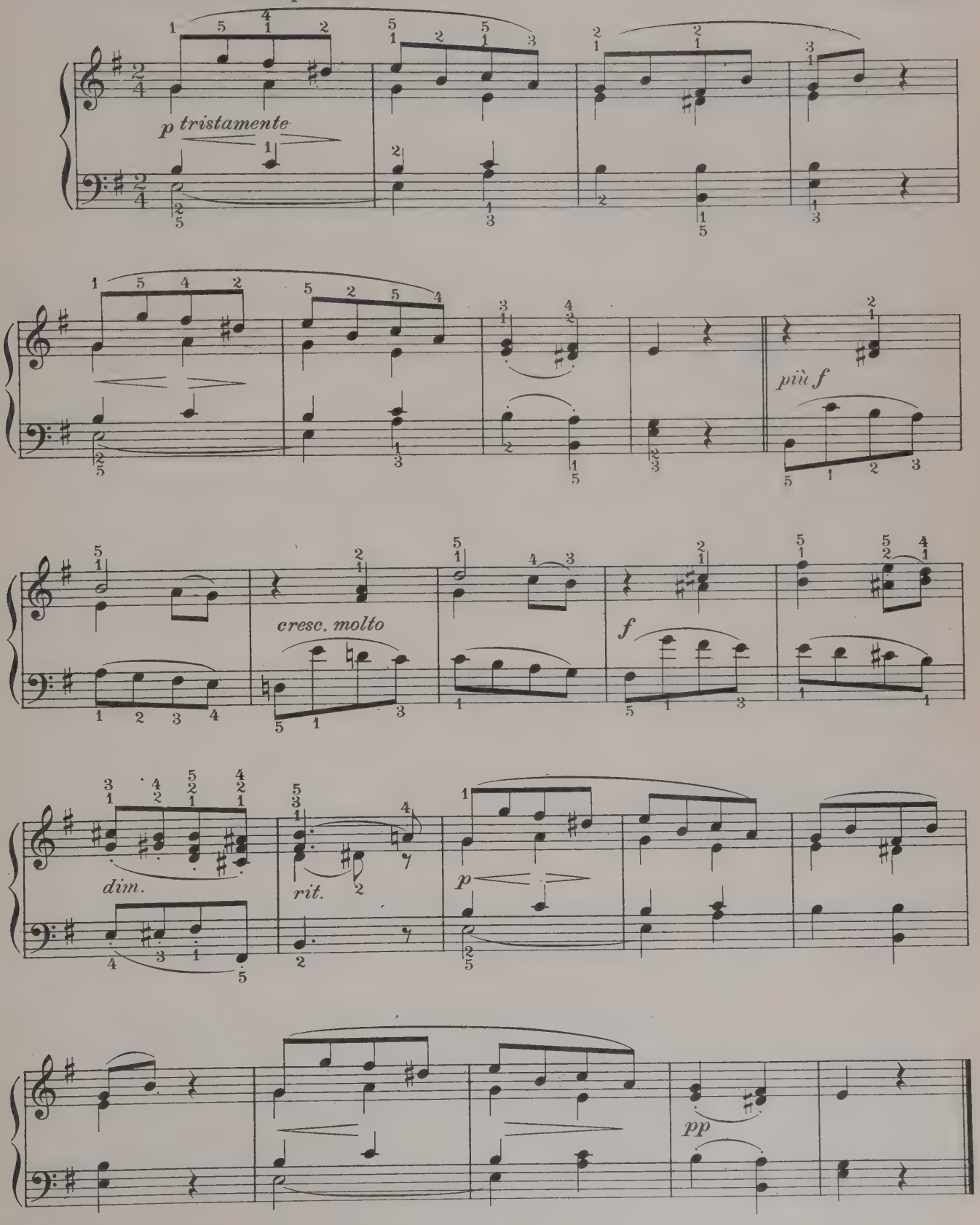


Edited by
Charles Denneé

LOSS

Andante con espressione

C. GURLITT

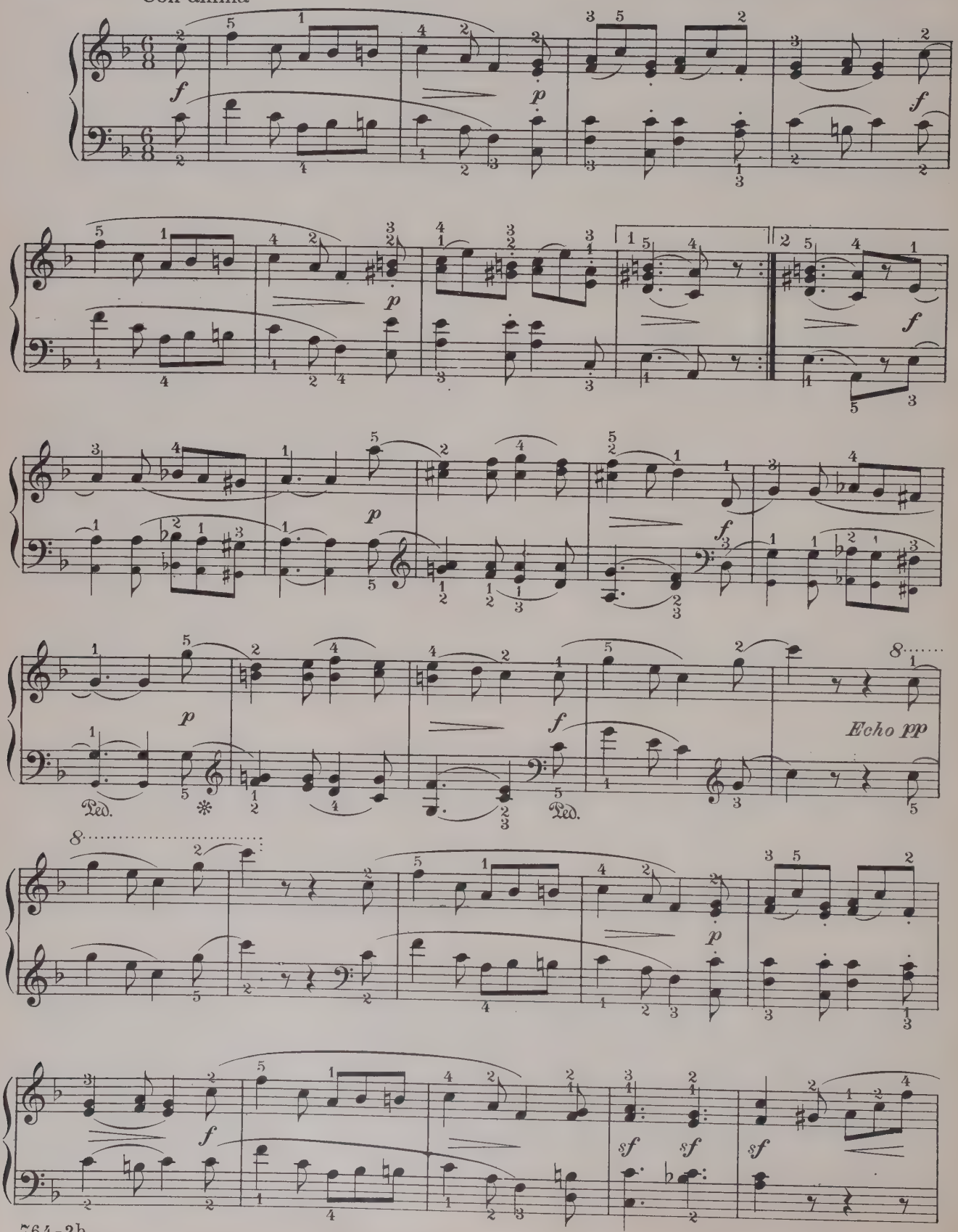


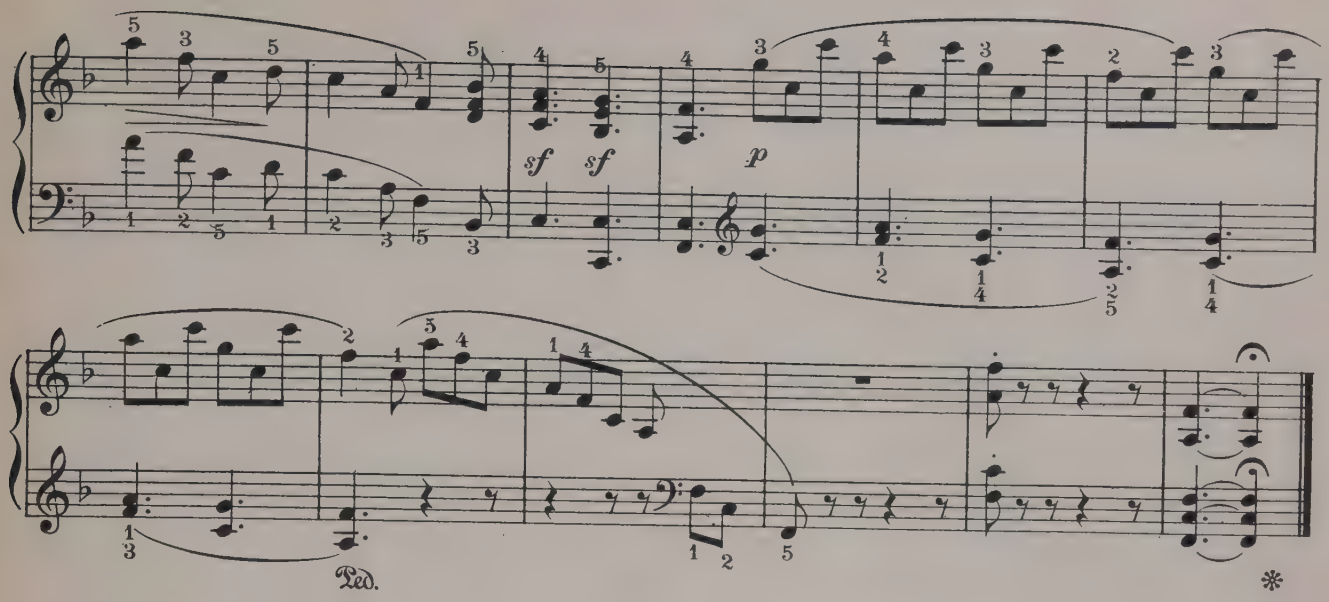
Jolly Huntsman

Edited by
CHARLES DENNÉE

GUSTAVE MERKEL, Op. 31, No 2

Con anima



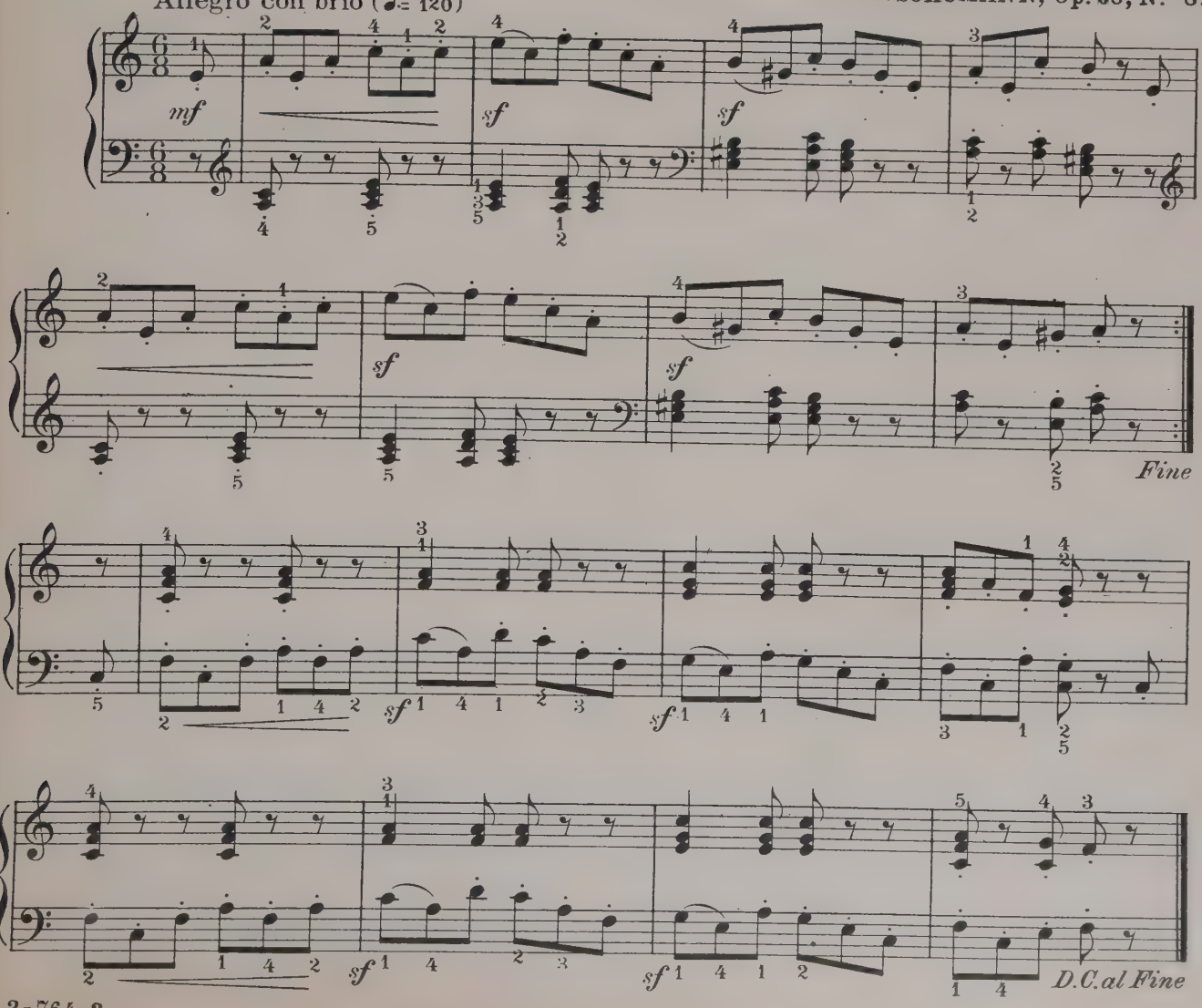


Edited by
CHARLES DENNÉE

The Wild Horseman

Allegro con brio (♩= 120)

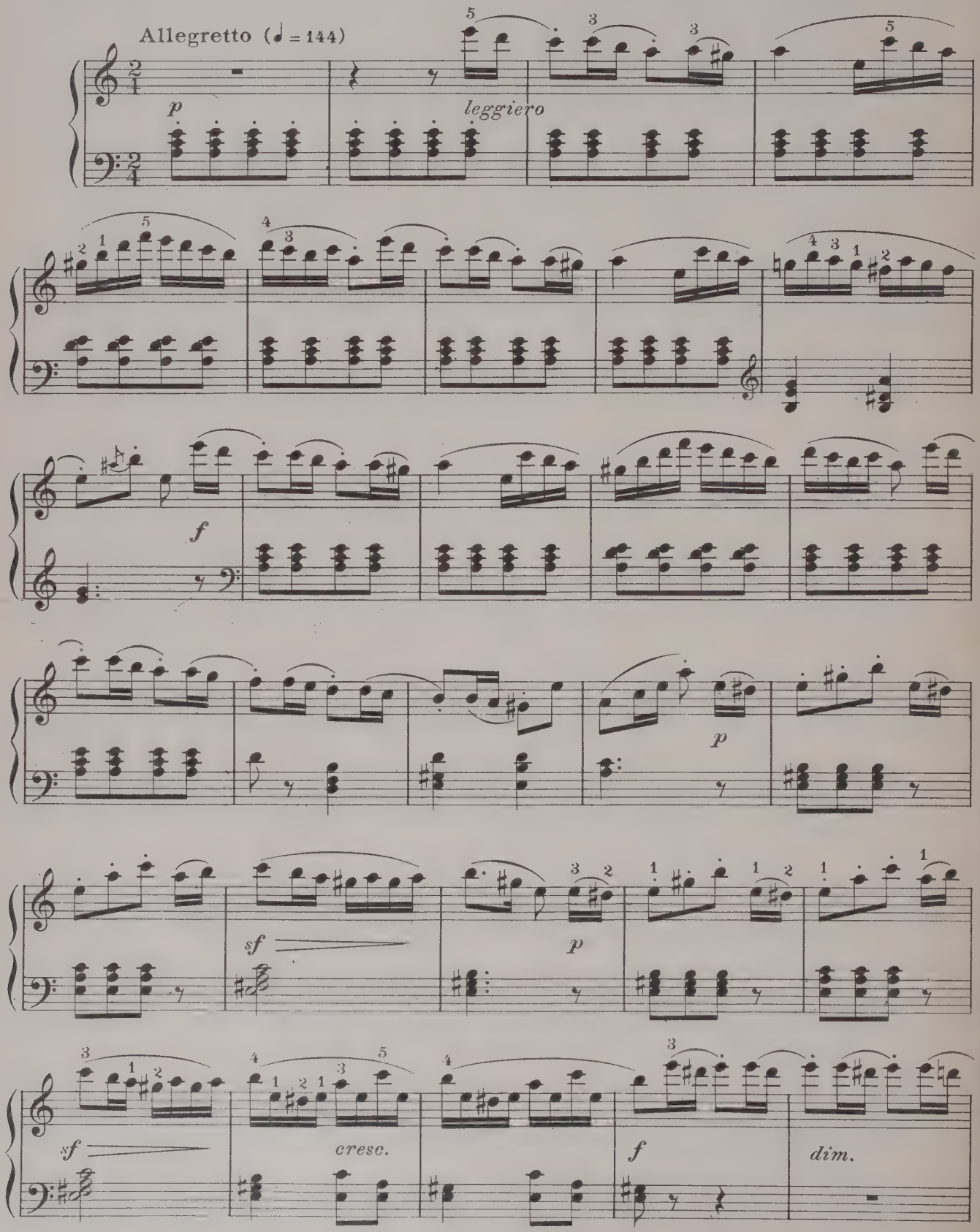
ROBT. SCHUMANN, Op. 68, Nº 8.

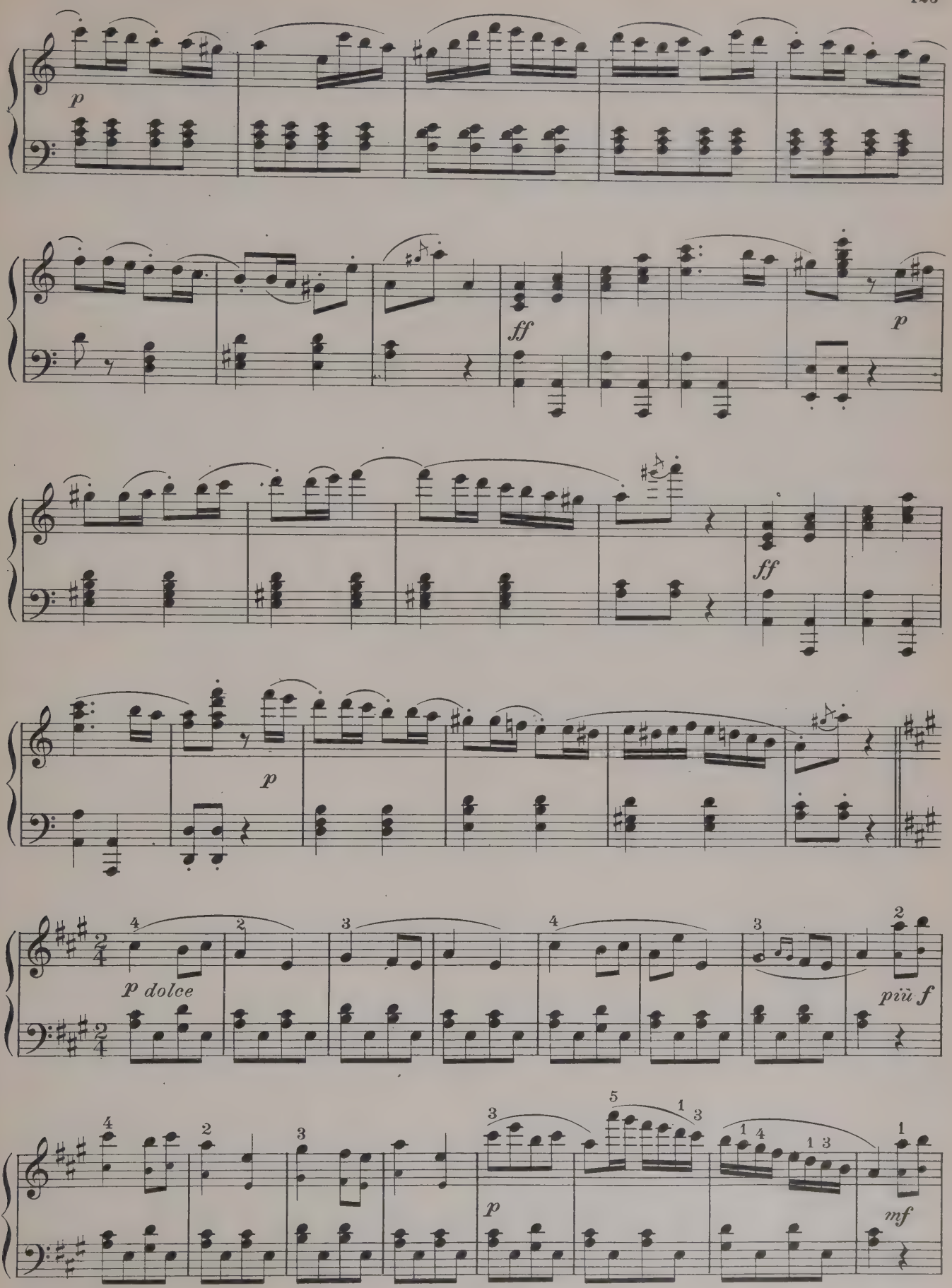


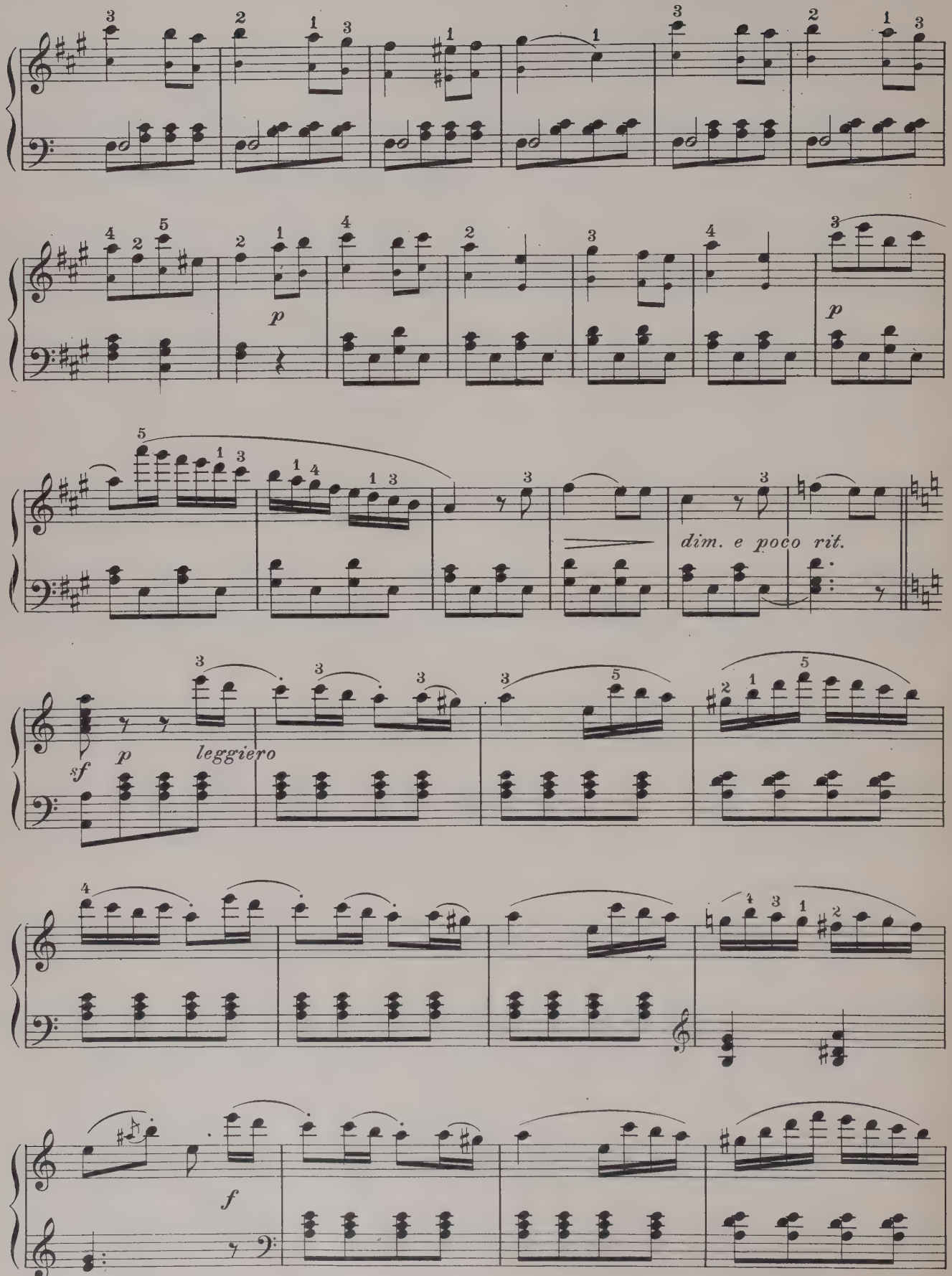
Rondo alla Turca

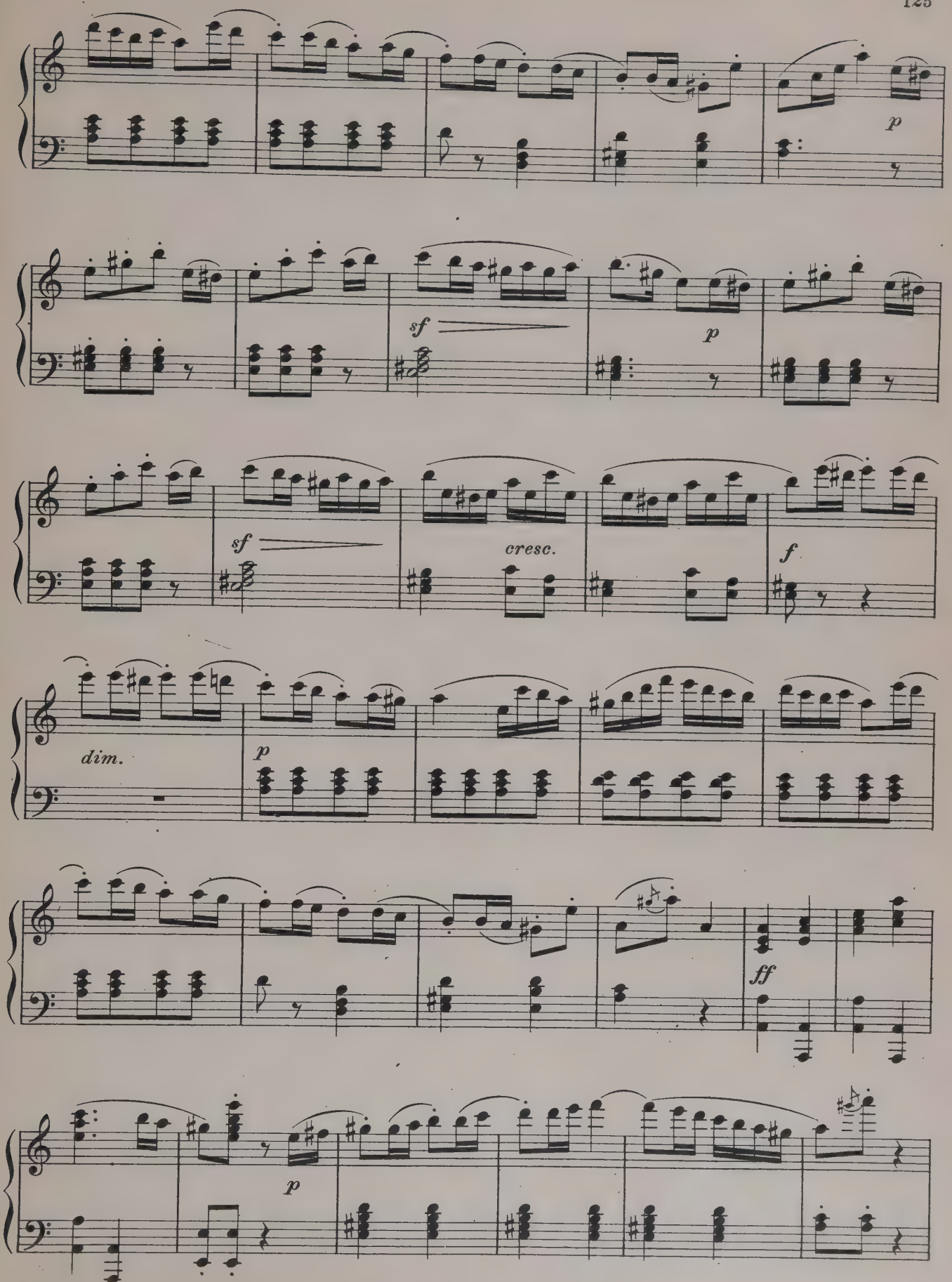
Edited by
CHARLES DENNÉE

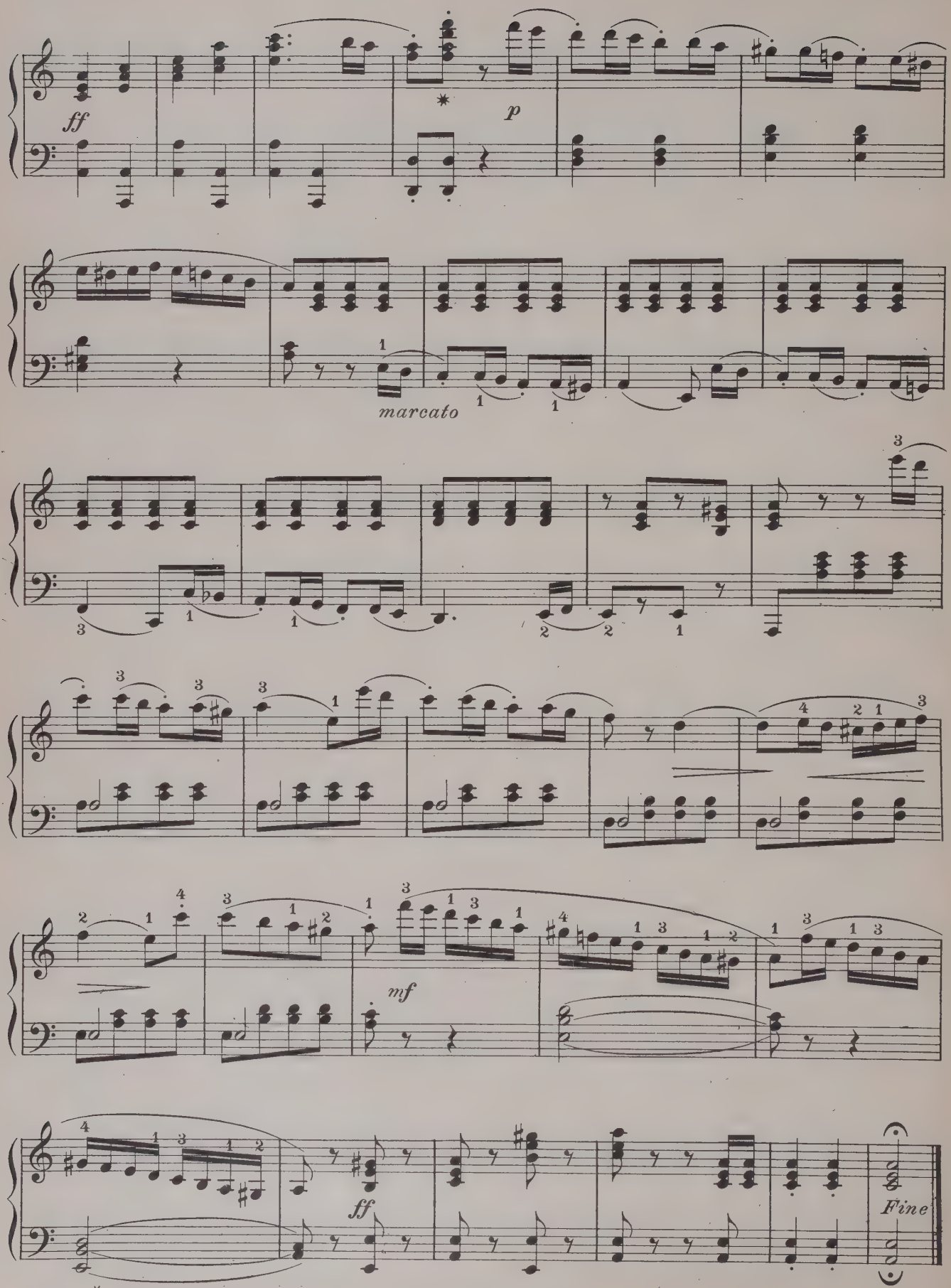
FRÉDÉRIC BURGMÜLLER. Op. 68, No 3




p
ff
p
ff
p
p dolce
più f
p
mf


p
dim. e poco rit.
sf
p
leggiero
f


p
sf
p
sf
cresc.
f
dim.
p
ff
p

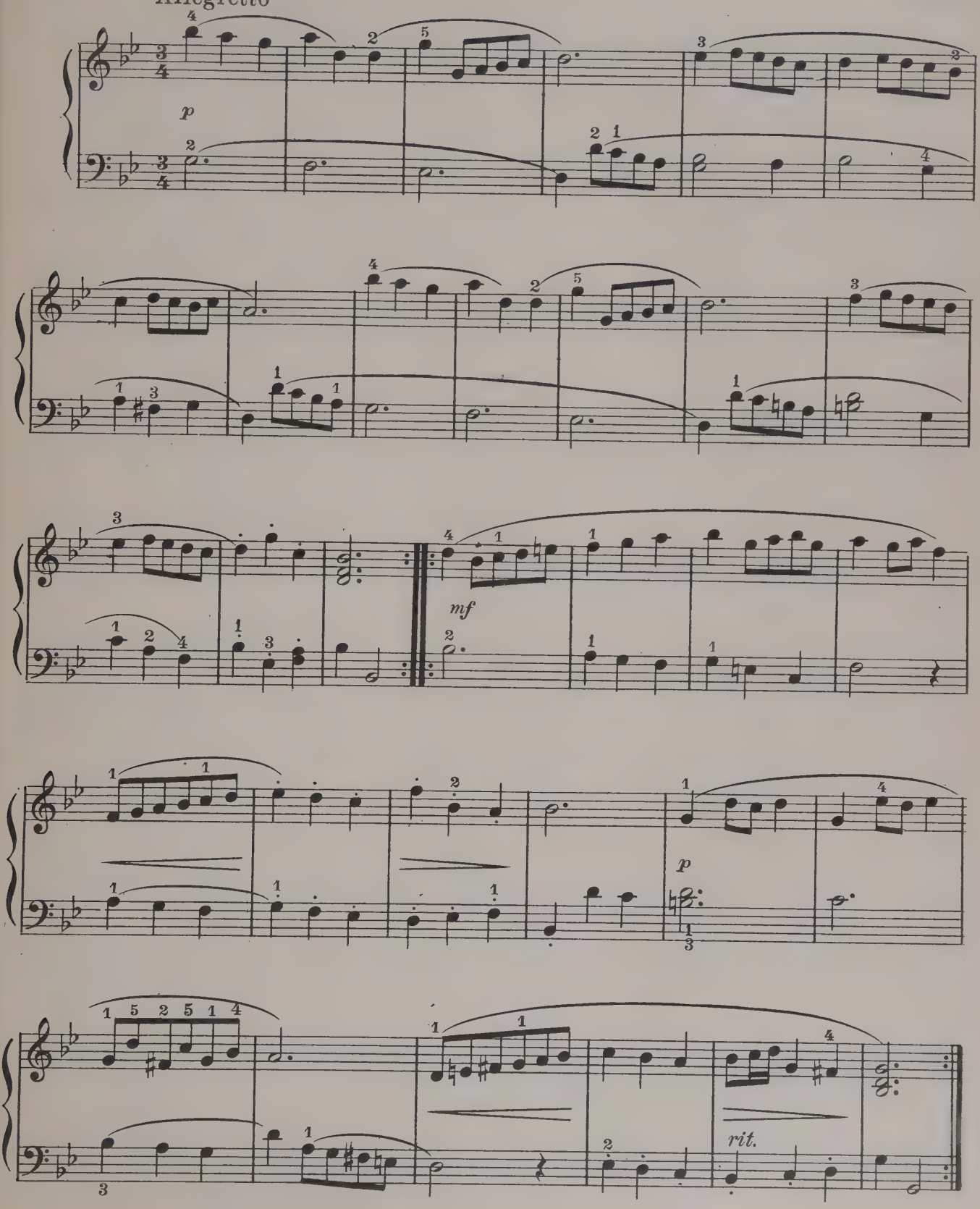


* Lower note in the chord may be omitted if hand is small.

MINUET

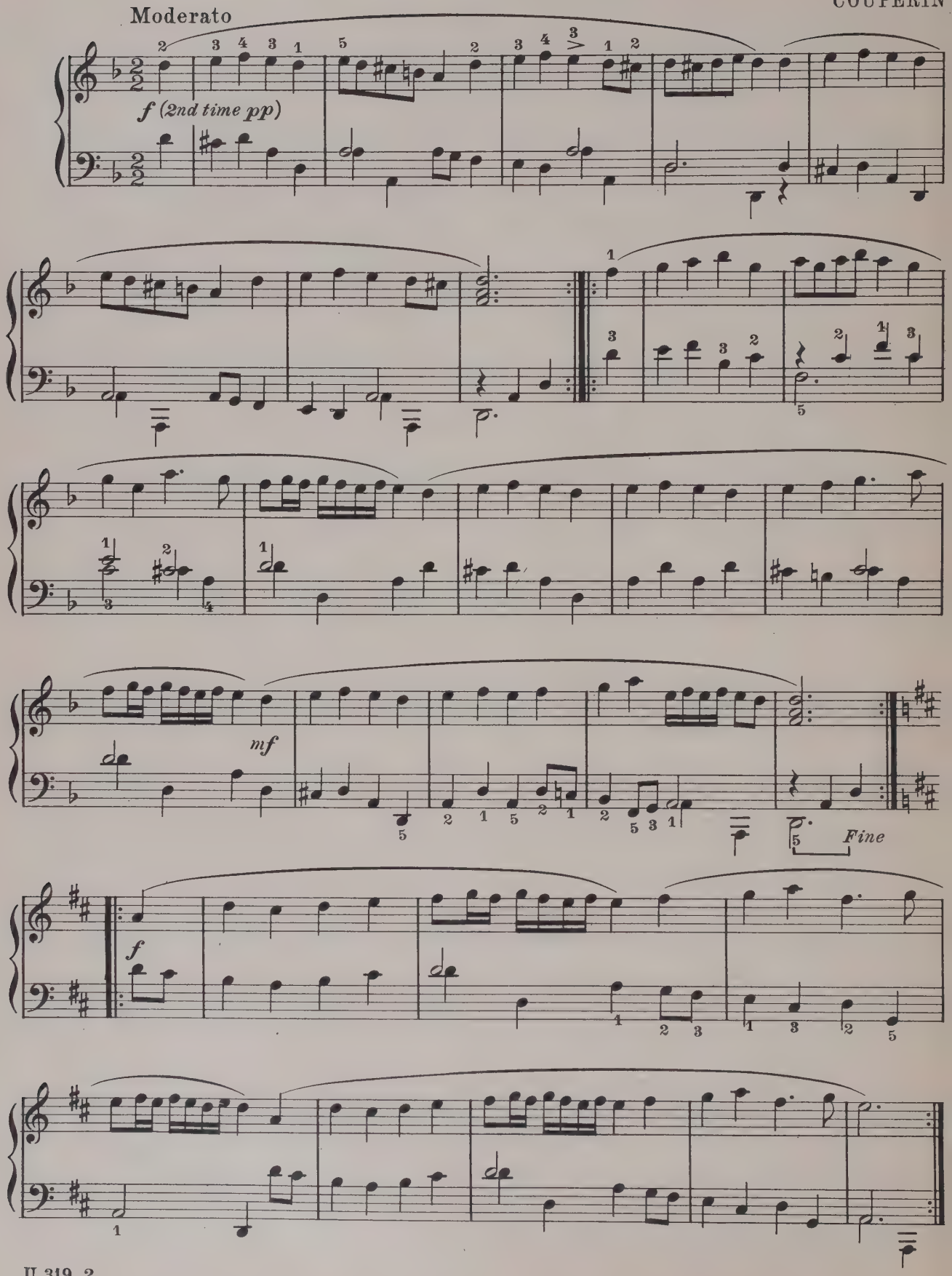
Allegretto

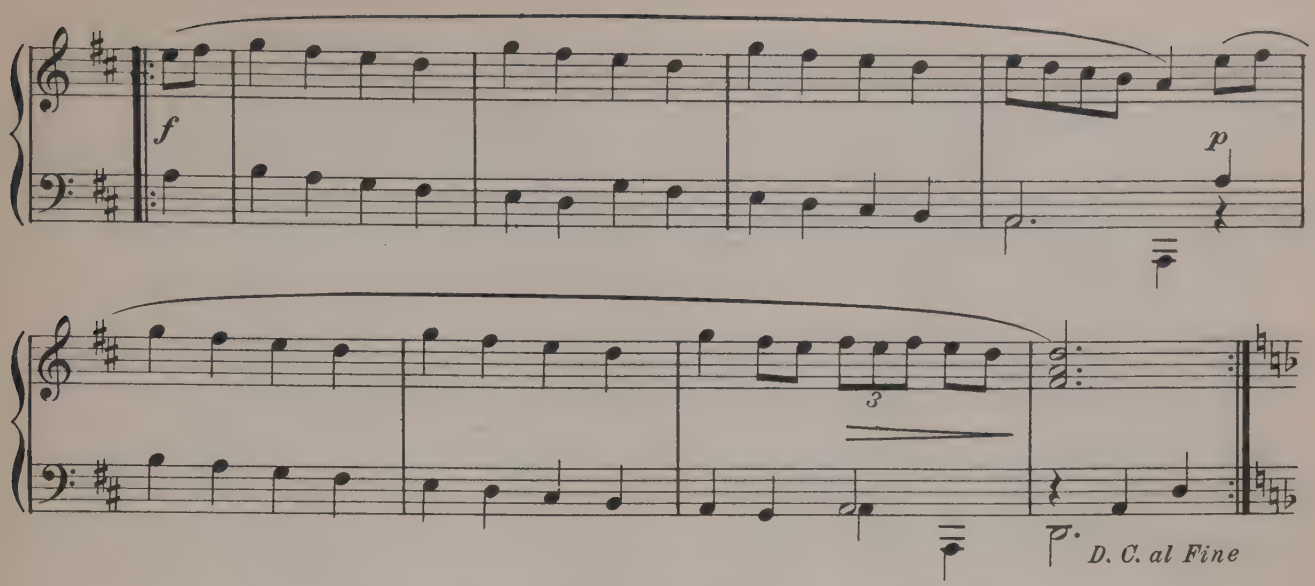
BACH



RIGAUDON

COUPERIN

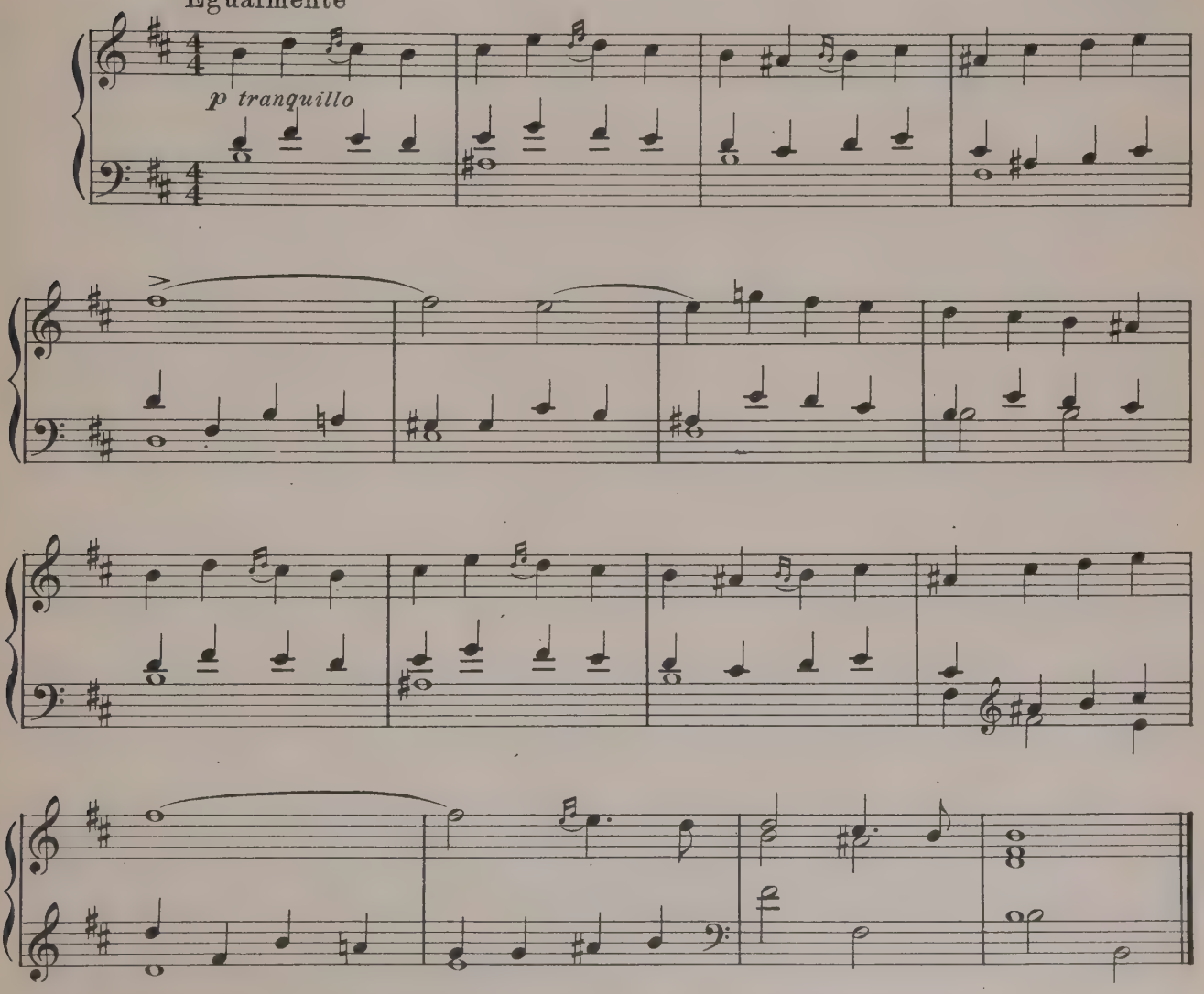




UNDER THE VIOLET MASK

Egualmente

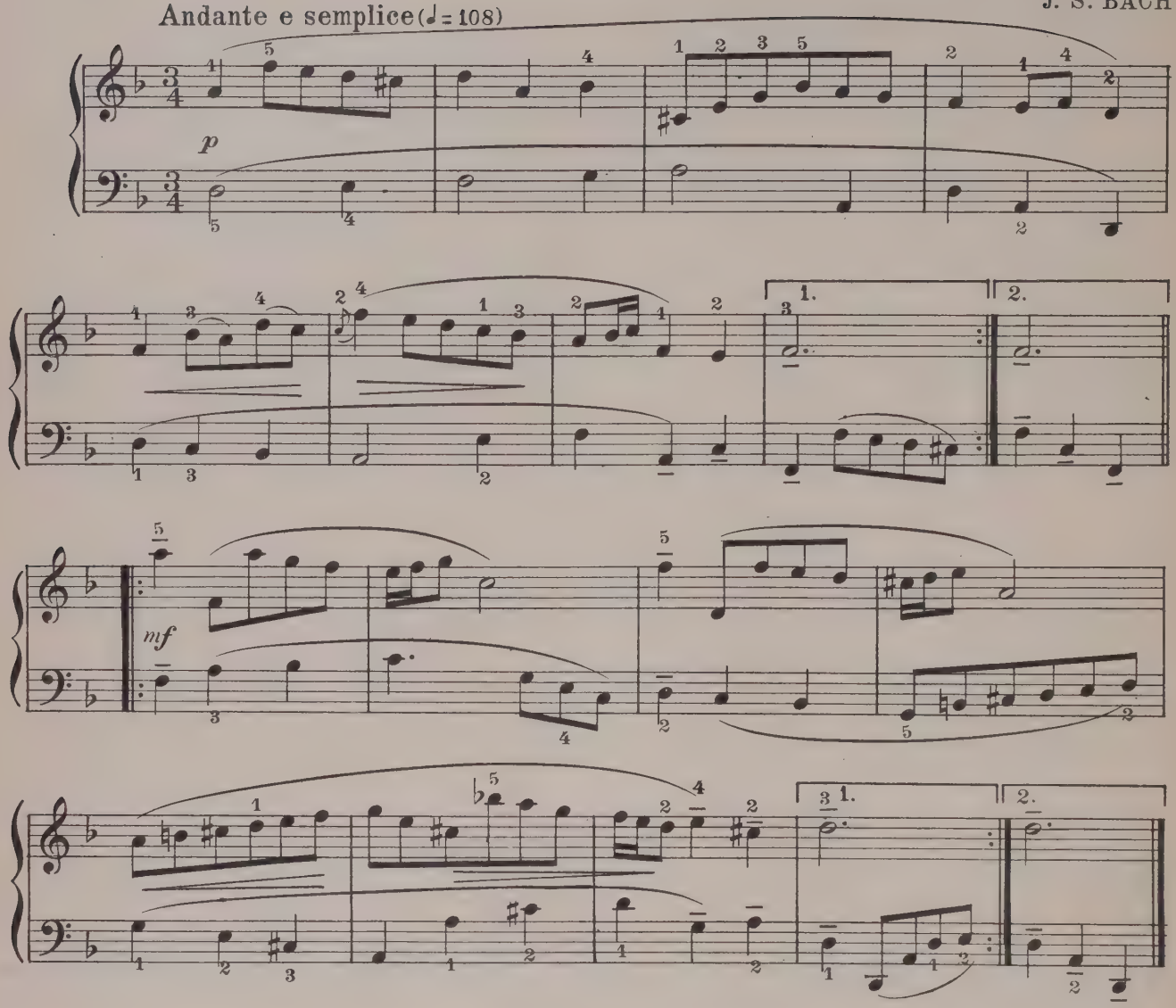
COUPERIN



MINUET

J. S. BACH

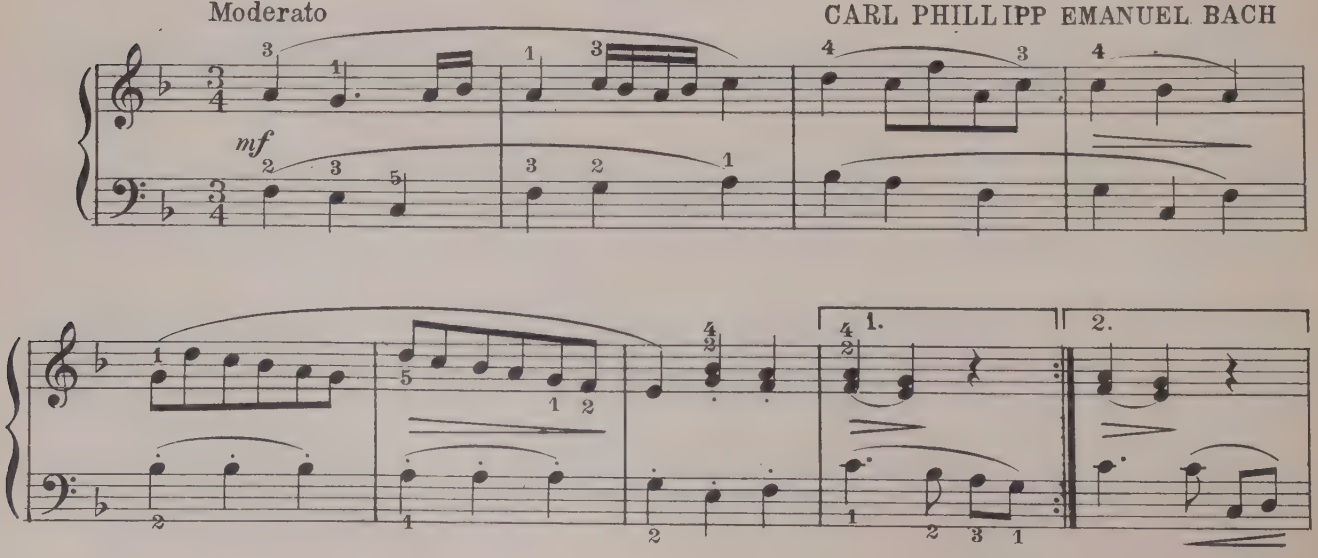
Andante e semplice (♩ = 108)

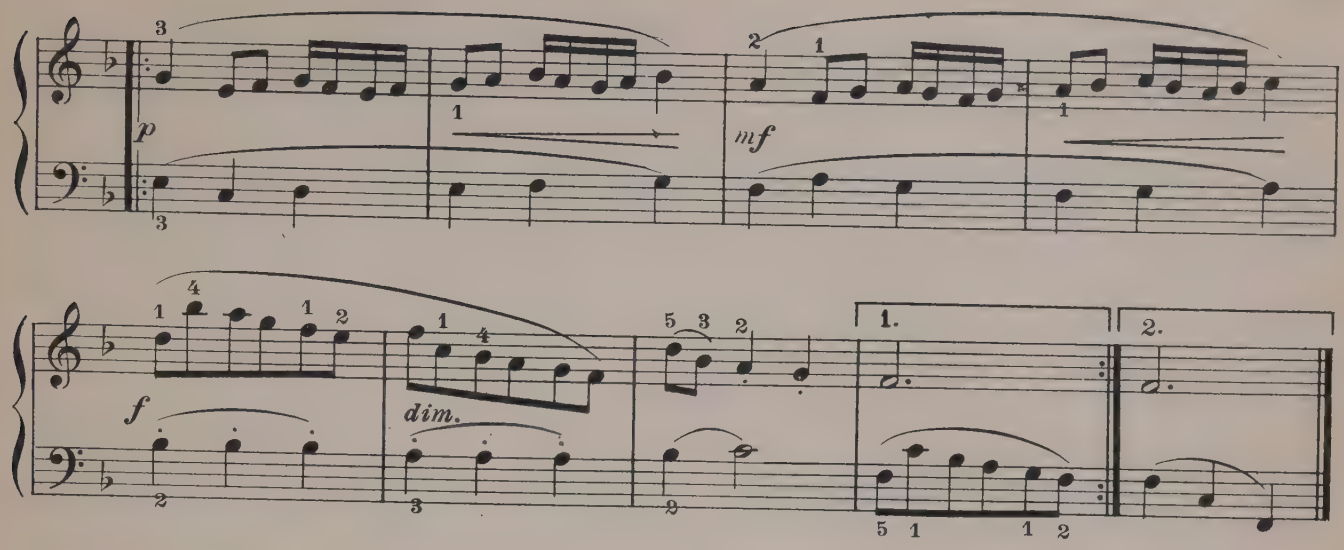


MINUET

Moderato

CARL PHILLIPP EMANUEL BACH

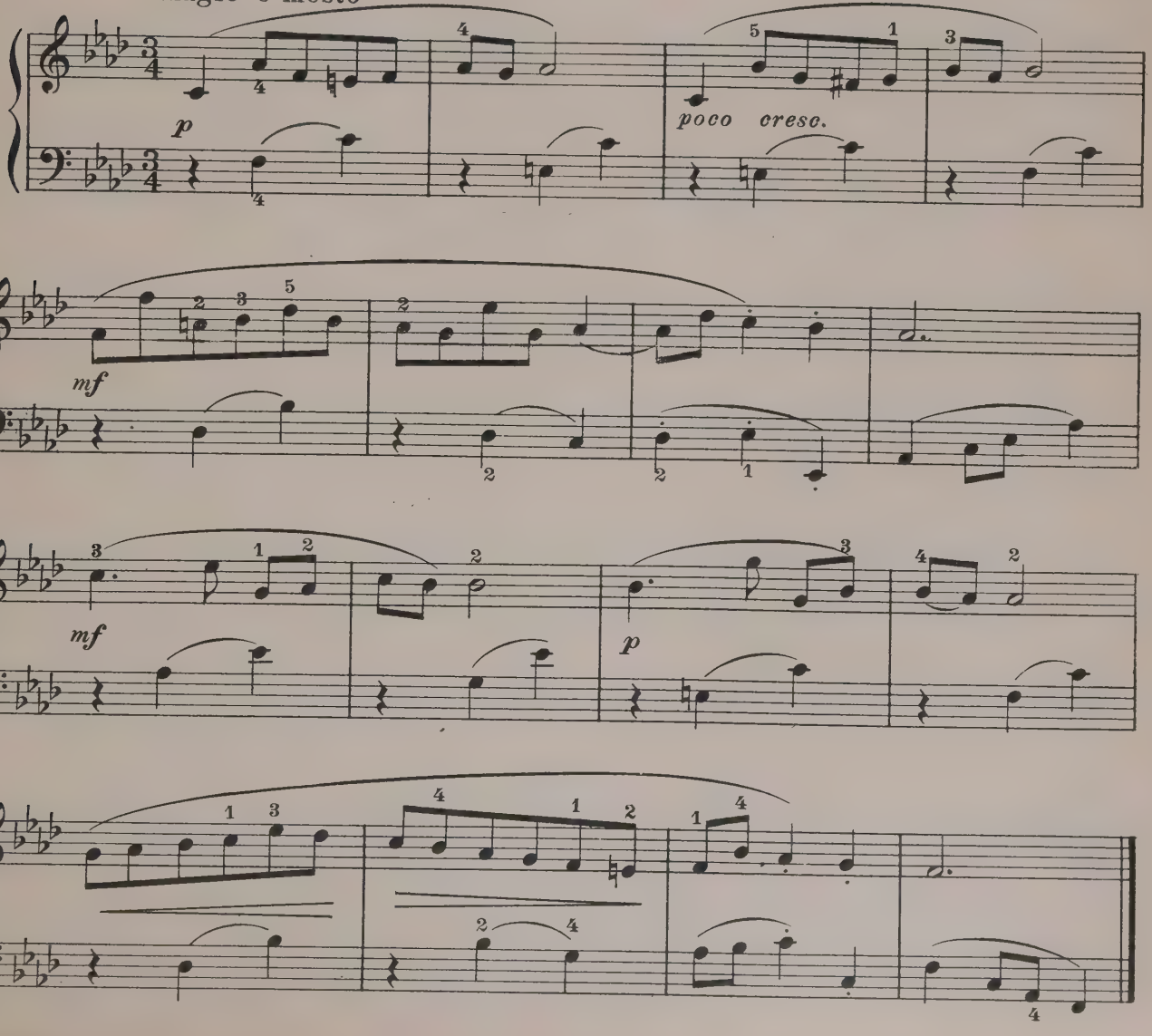




MINUET

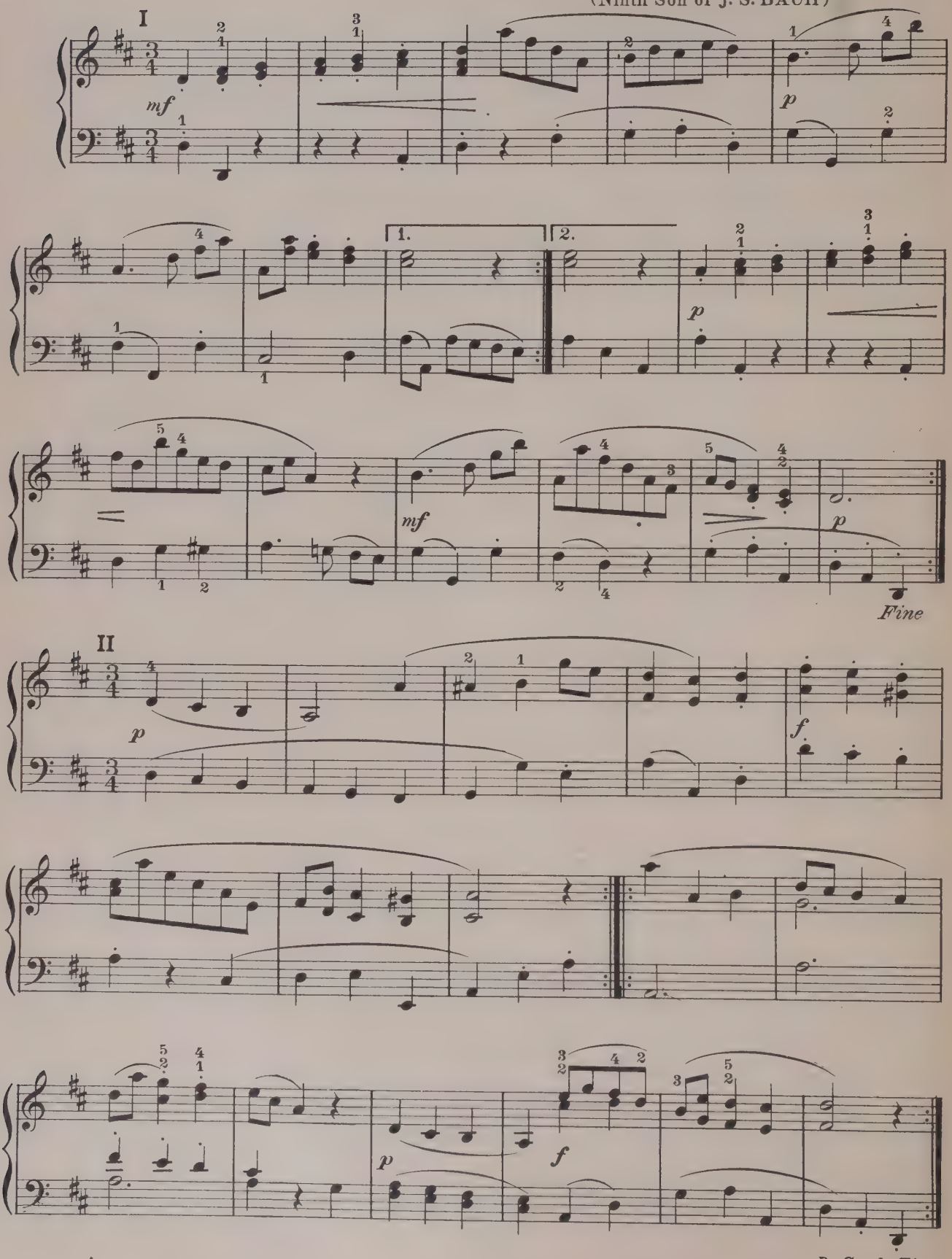
Adagio e mesto

C. P. E. BACH



MINUET

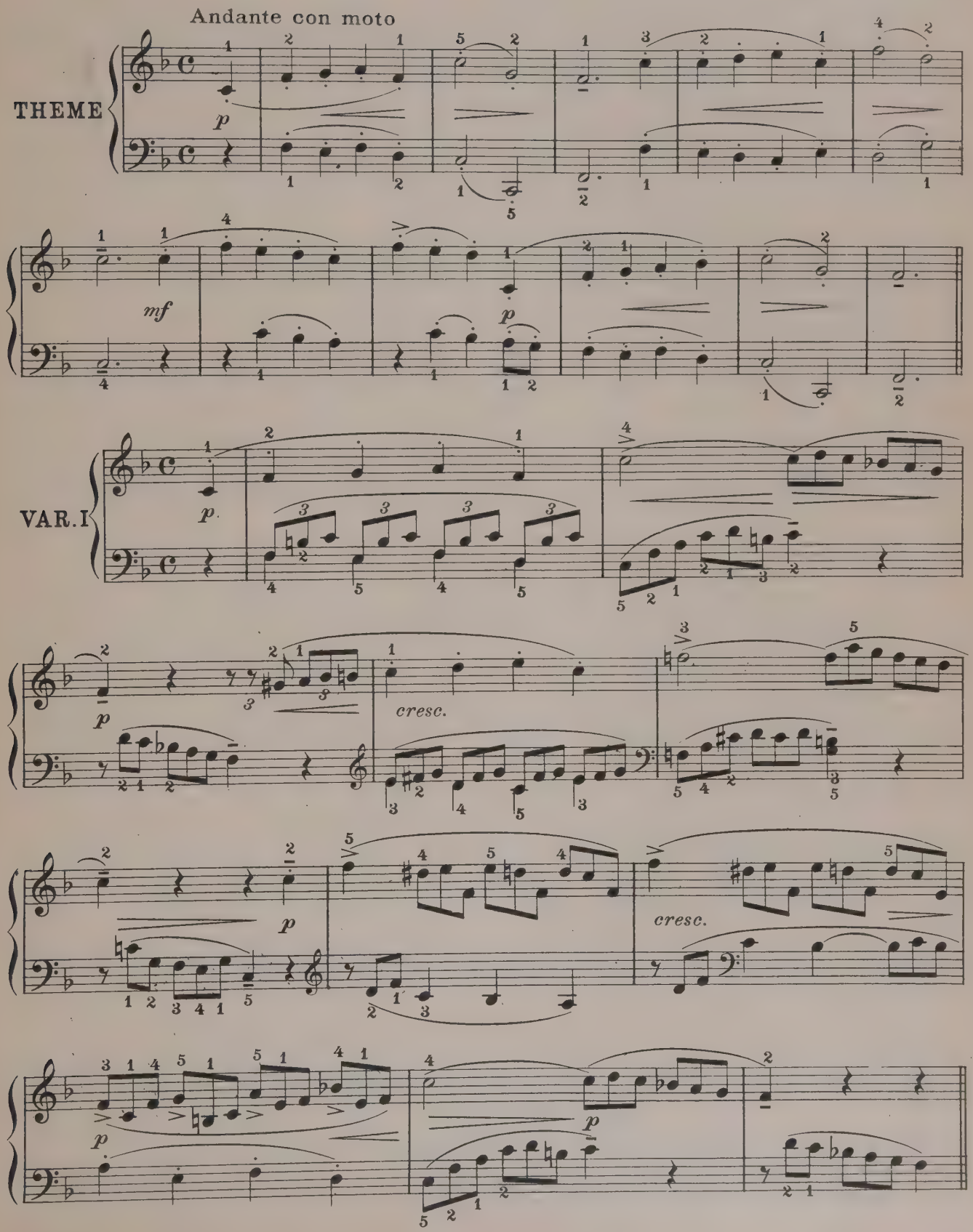
JOHANN CHRISTOPH FRIEDRICH BACH
(Ninth Son of J. S. BACH)

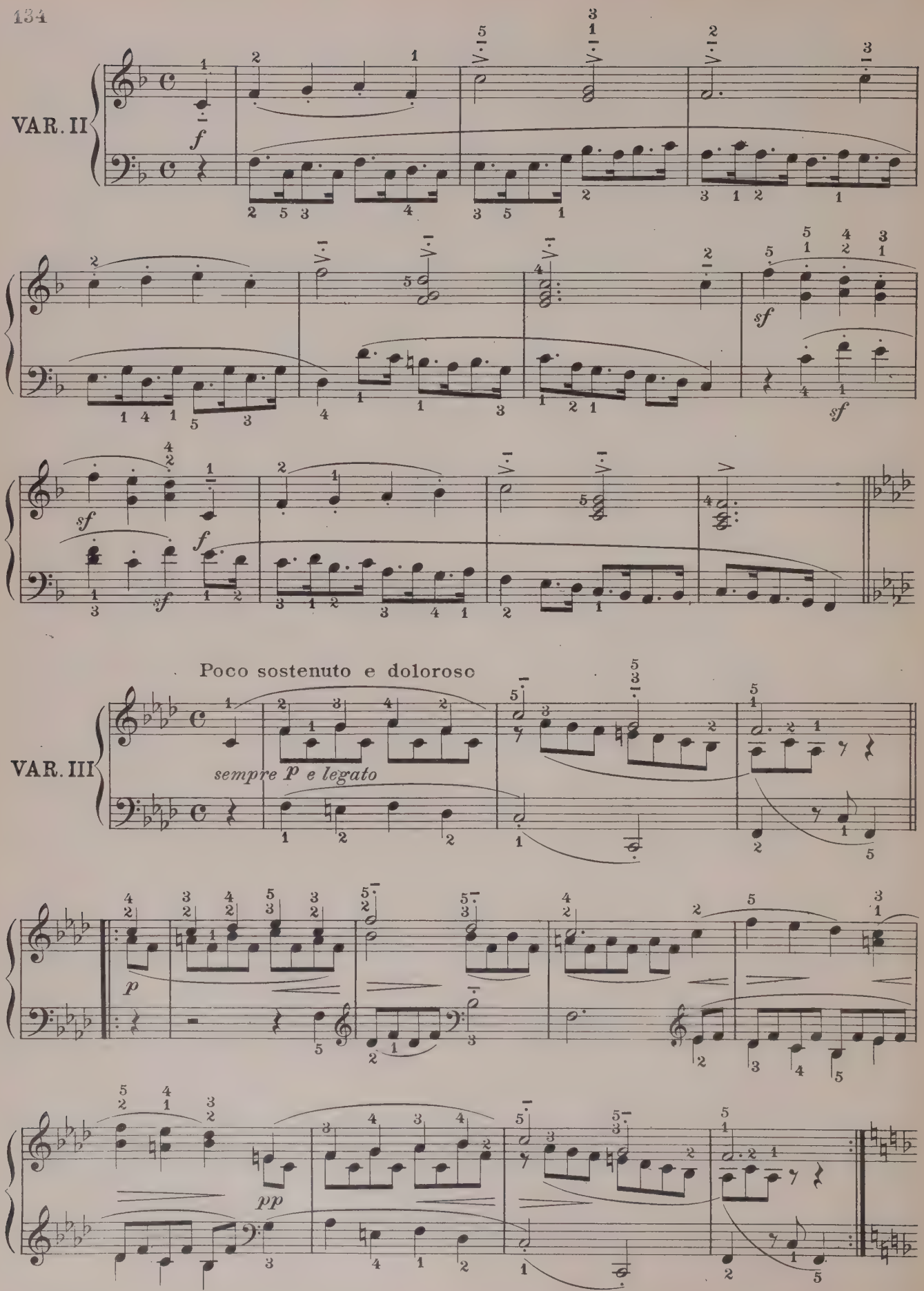


Six Easy Variations
on a Swiss Song

Edited by
CHARLES DENNÉE

L. van BEETHOVEN




VAR. II
f
sf
sf
sf
f
sf
VAR. III
Poco sostenuto e doloroso
sempre p e legato
p
pp

Tempo primo, un poco animato

VAR. IV

p *cresc.* *f*

legato

p *cresc.* *f*

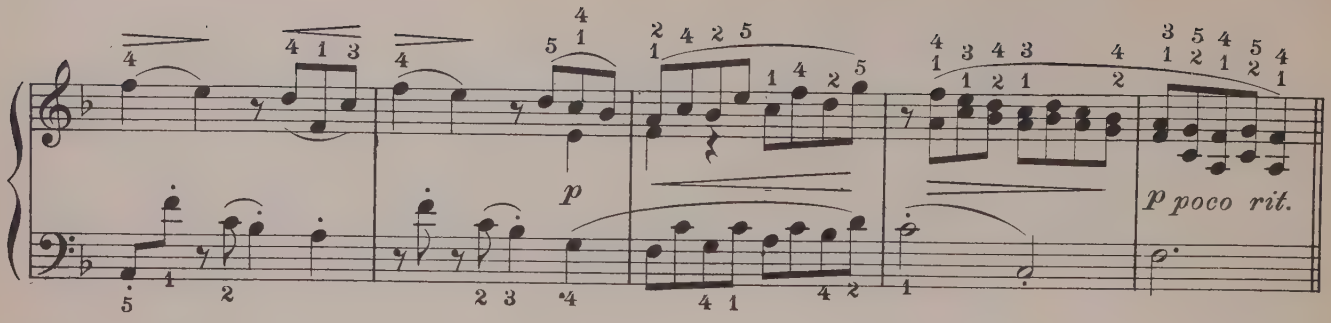
p *cresc.* *mf*

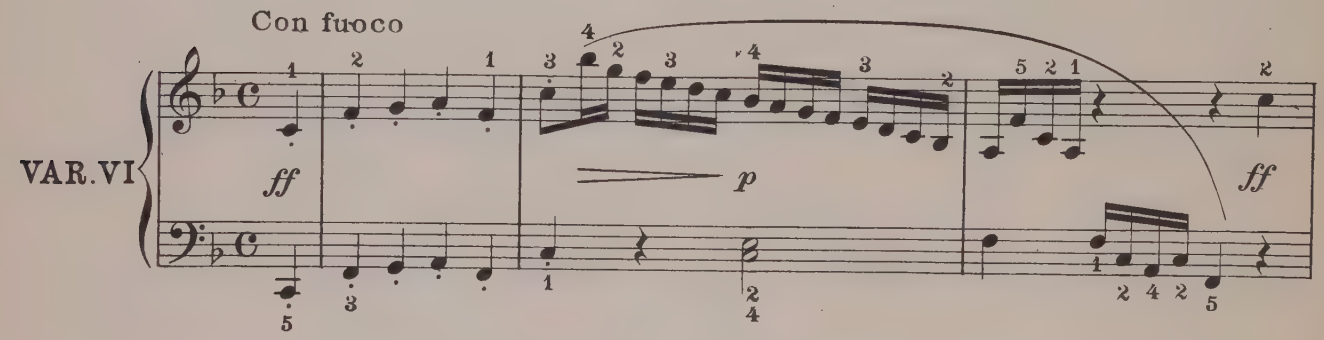
cresc. *f* *p*

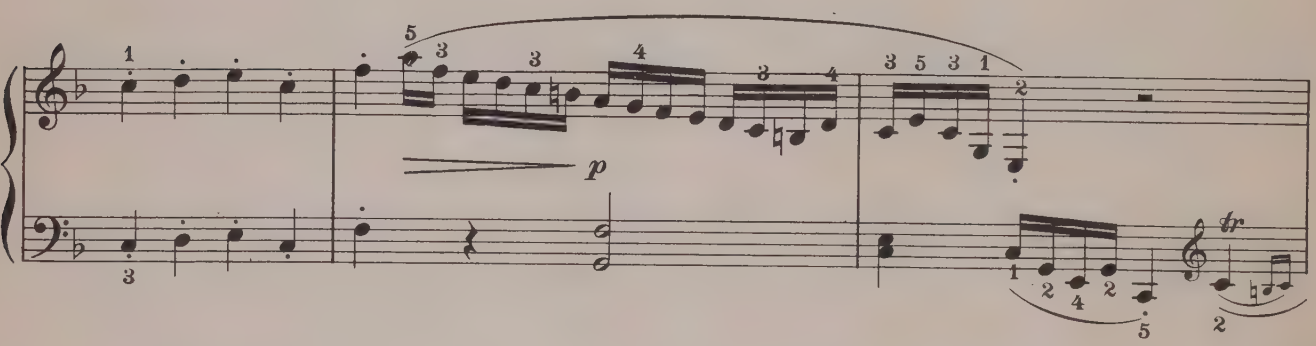
Poco più tranquillo

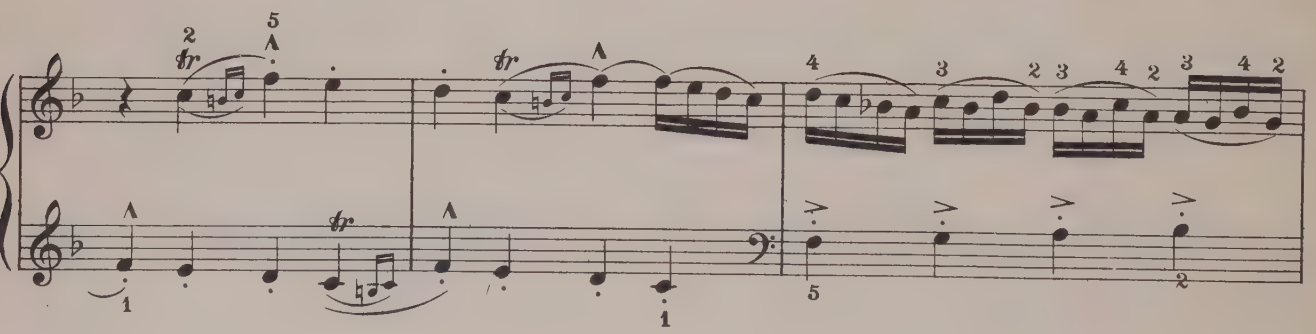
VAR. V

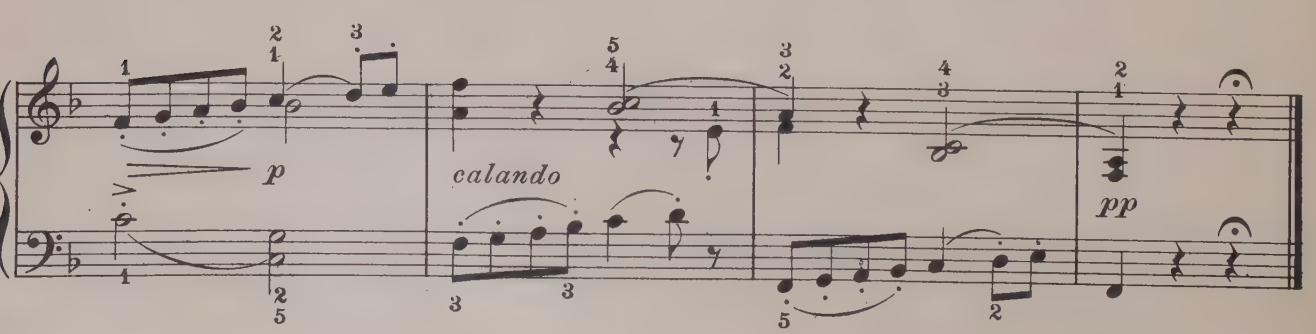
p *sempre dolce*


p
p poco rit.


Con fuoco
VAR. VI
ff
p
ff


p
tr

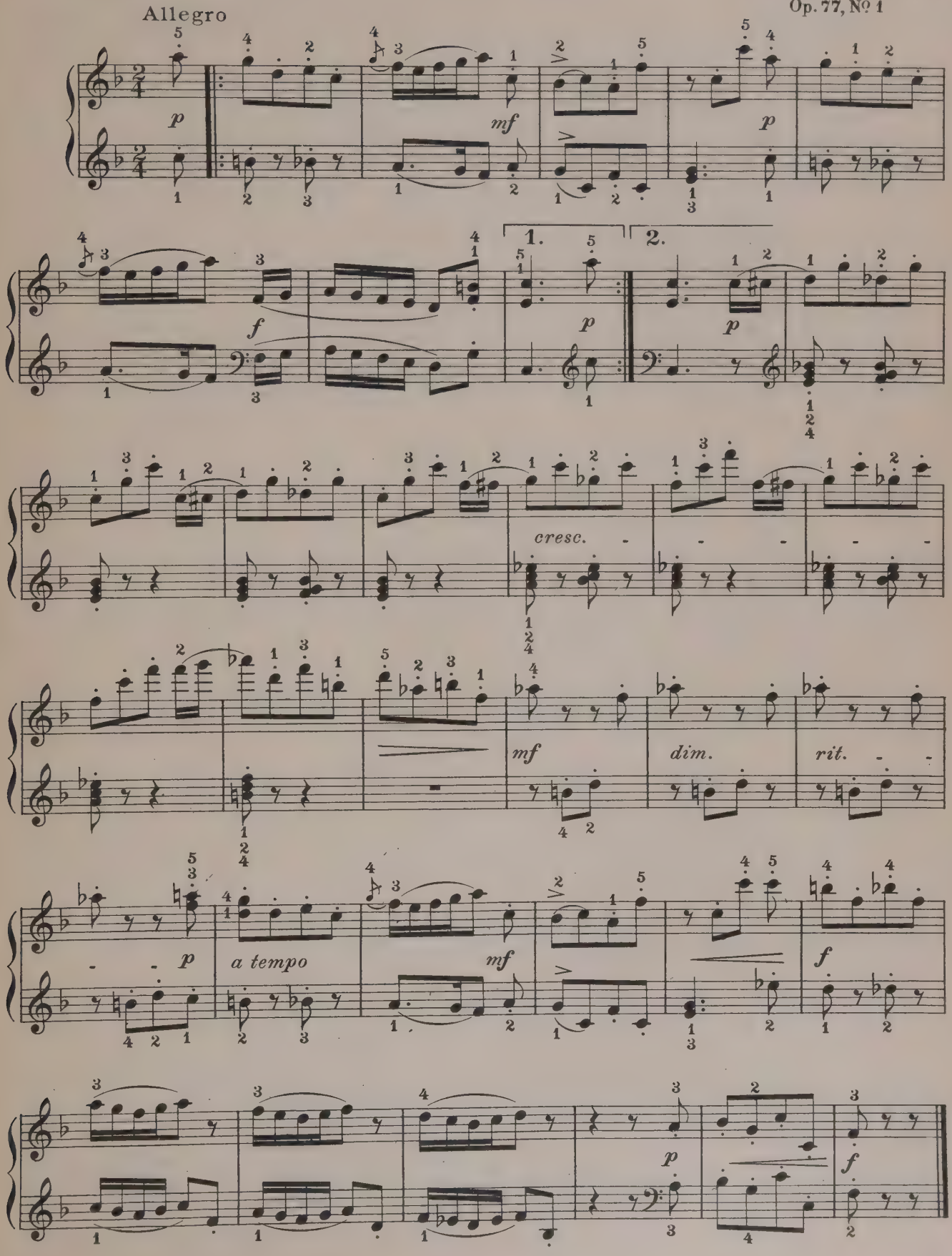

tr
tr
tr


p
calando
pp

Edited by
Charles Dennée

LITTLE ROGUE

HEINRICH HOFMANN
Op. 77, № 1

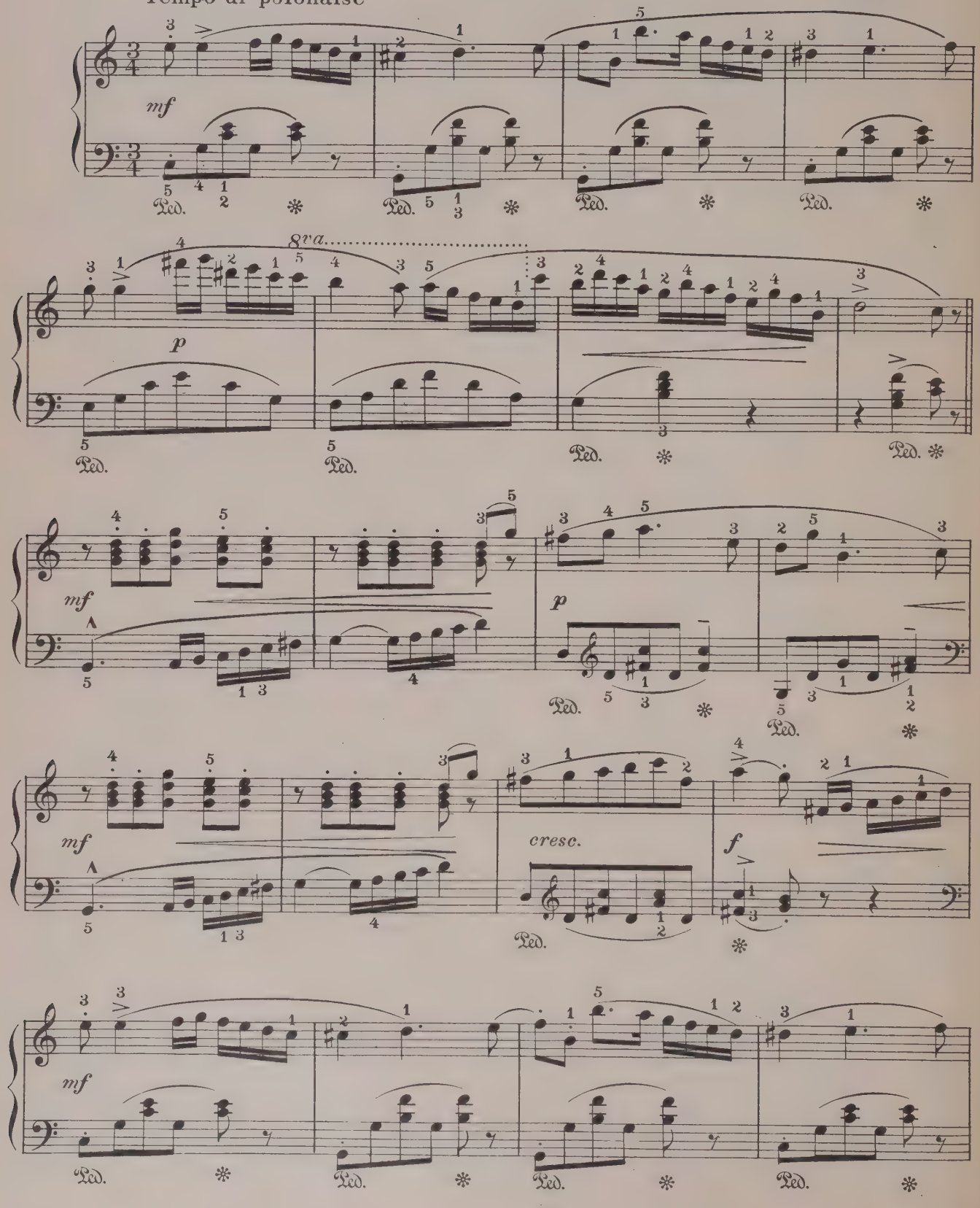


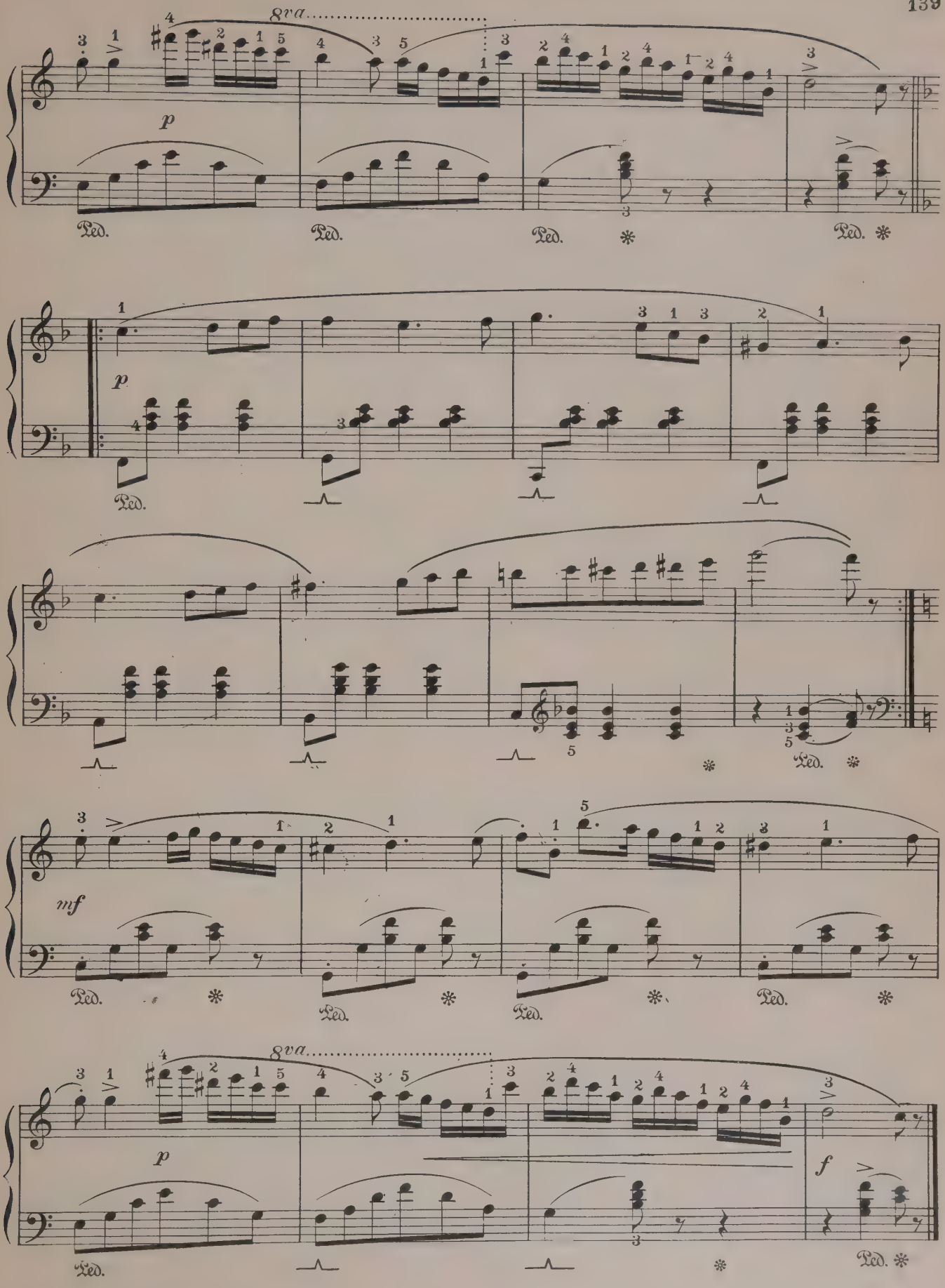
POLONAISE

Edited by
CHARLES DENNÉE

FRITZ SPINDLER
Op. 23, No. 1

Tempo di polonaise

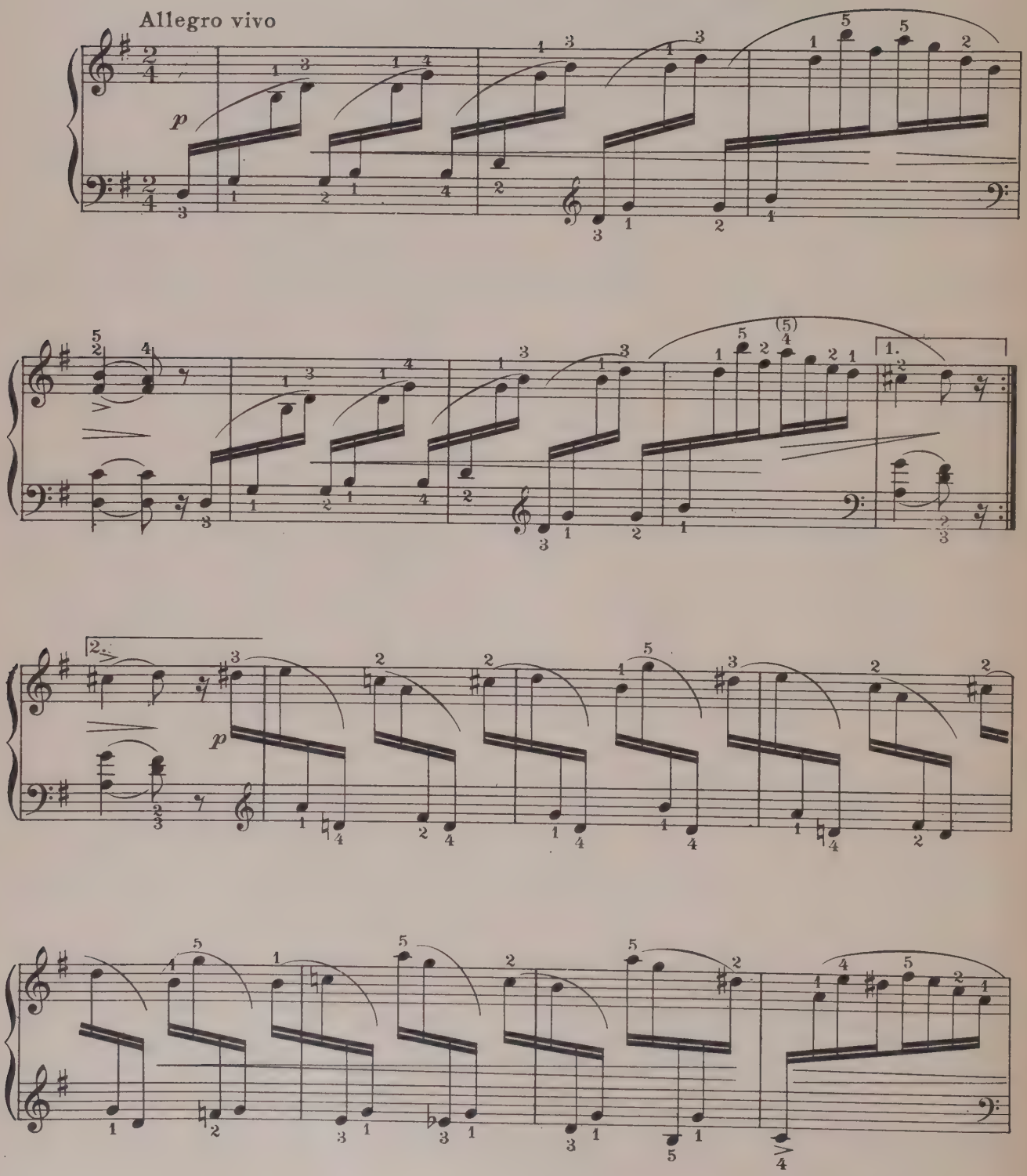


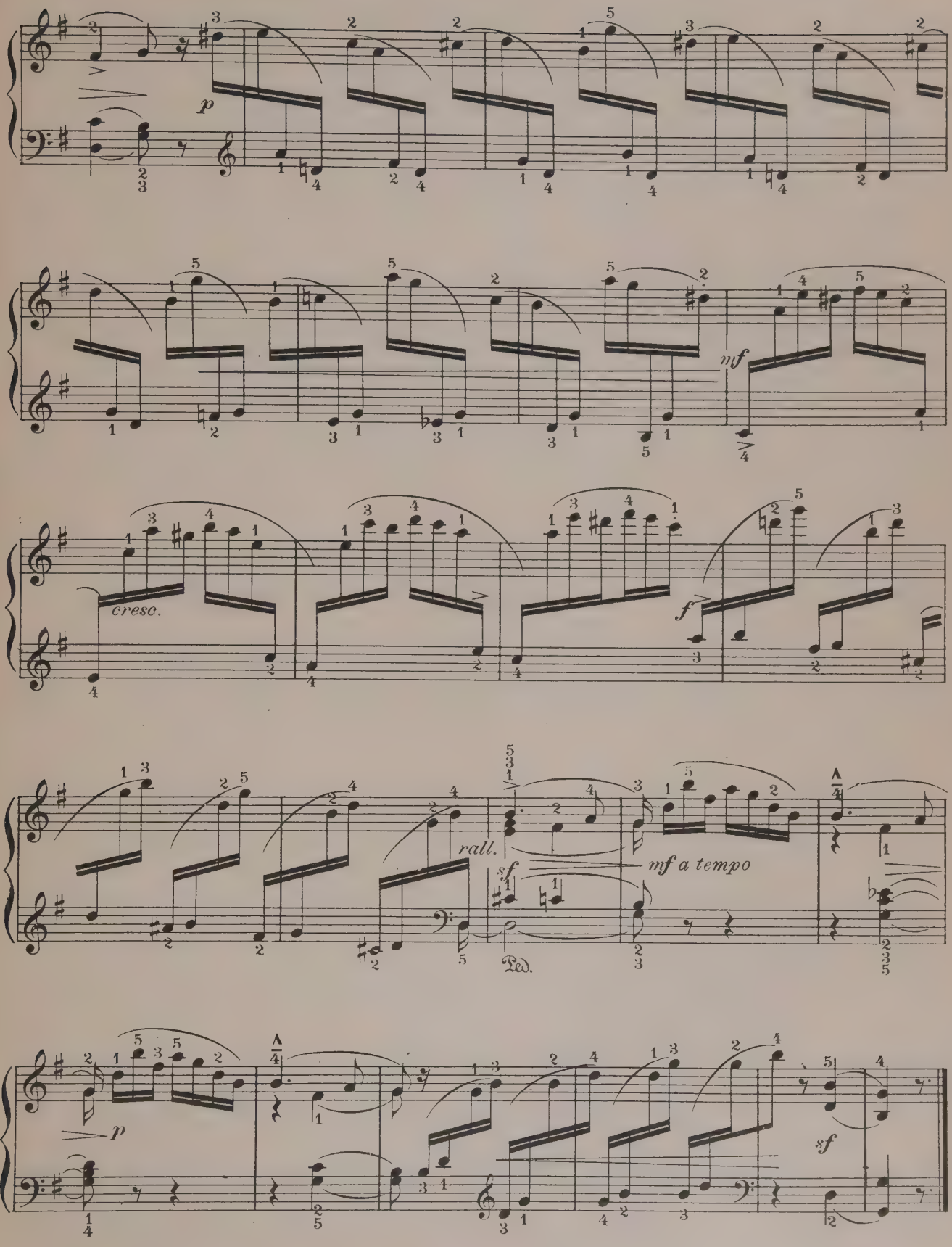

8va
p
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.
8va
p
f
Ped.
Ped.

PLAYING TAG

Edited by
Charles Dennée

A. LOESCHHORN
Op. 96, Nº 11

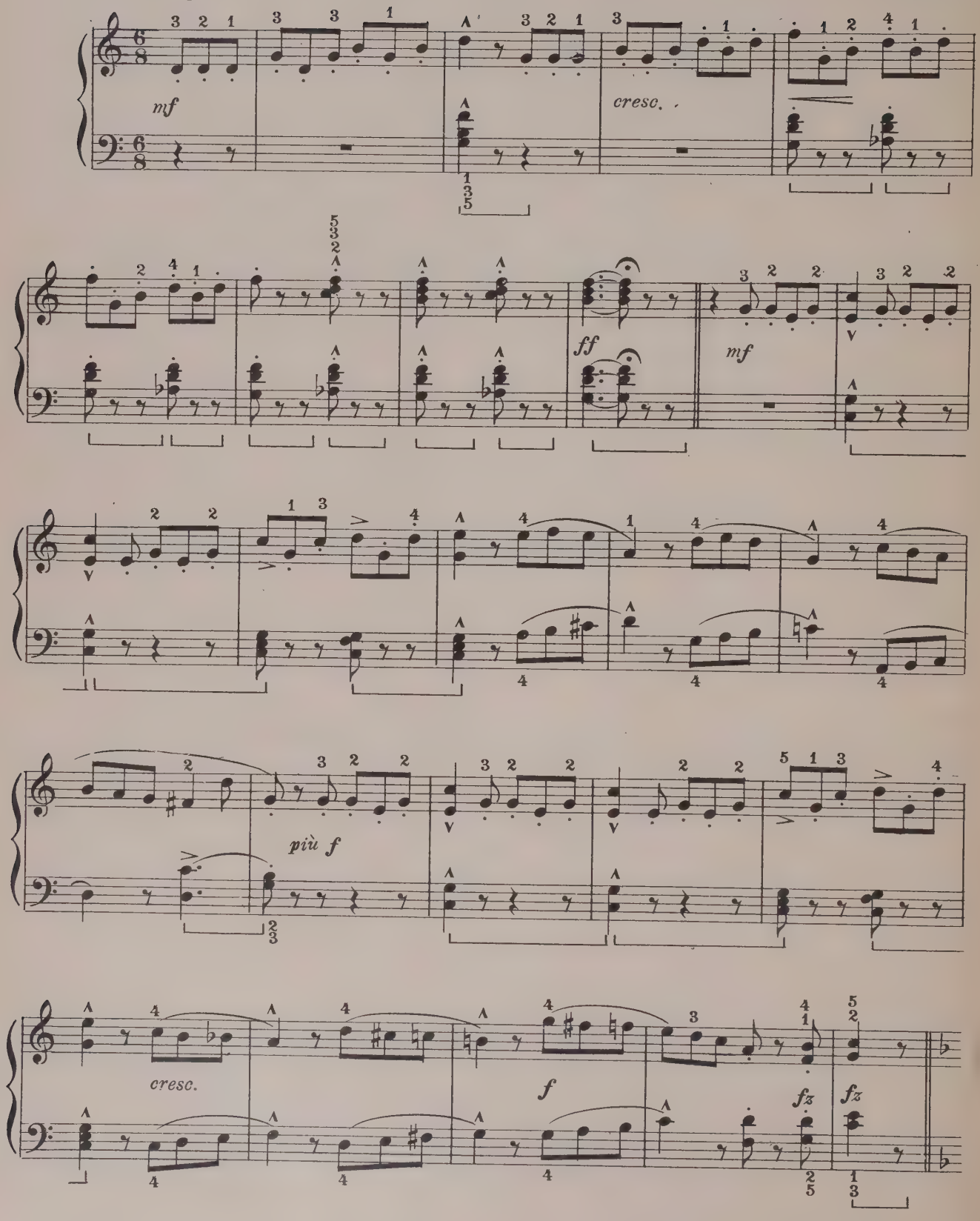


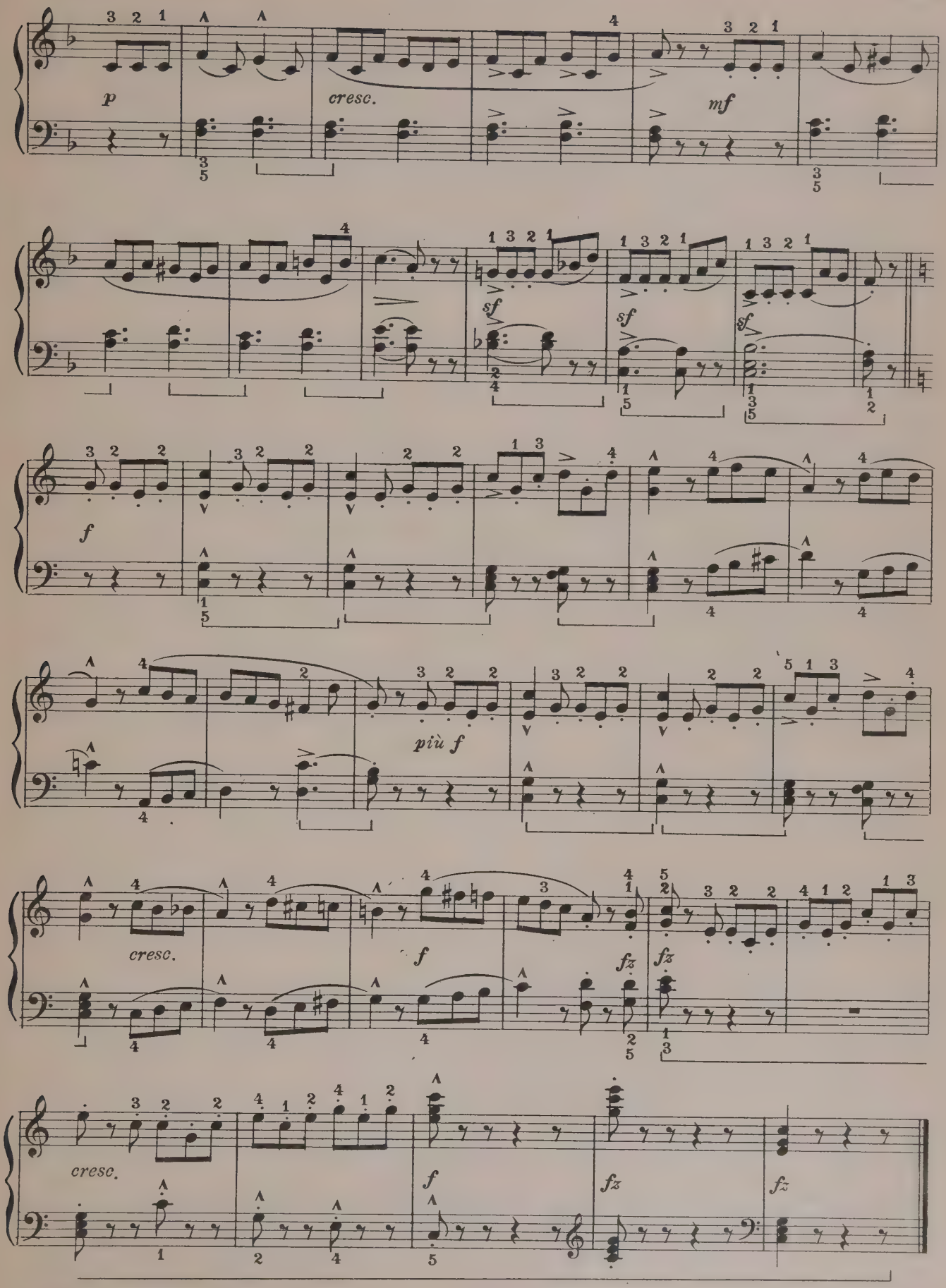

p
mf
cresc.
f
rall.
sf
mf a tempo
Ped.
p
sf

FANFARE

J.B. DUVERNOY
Op. 296

Allegro

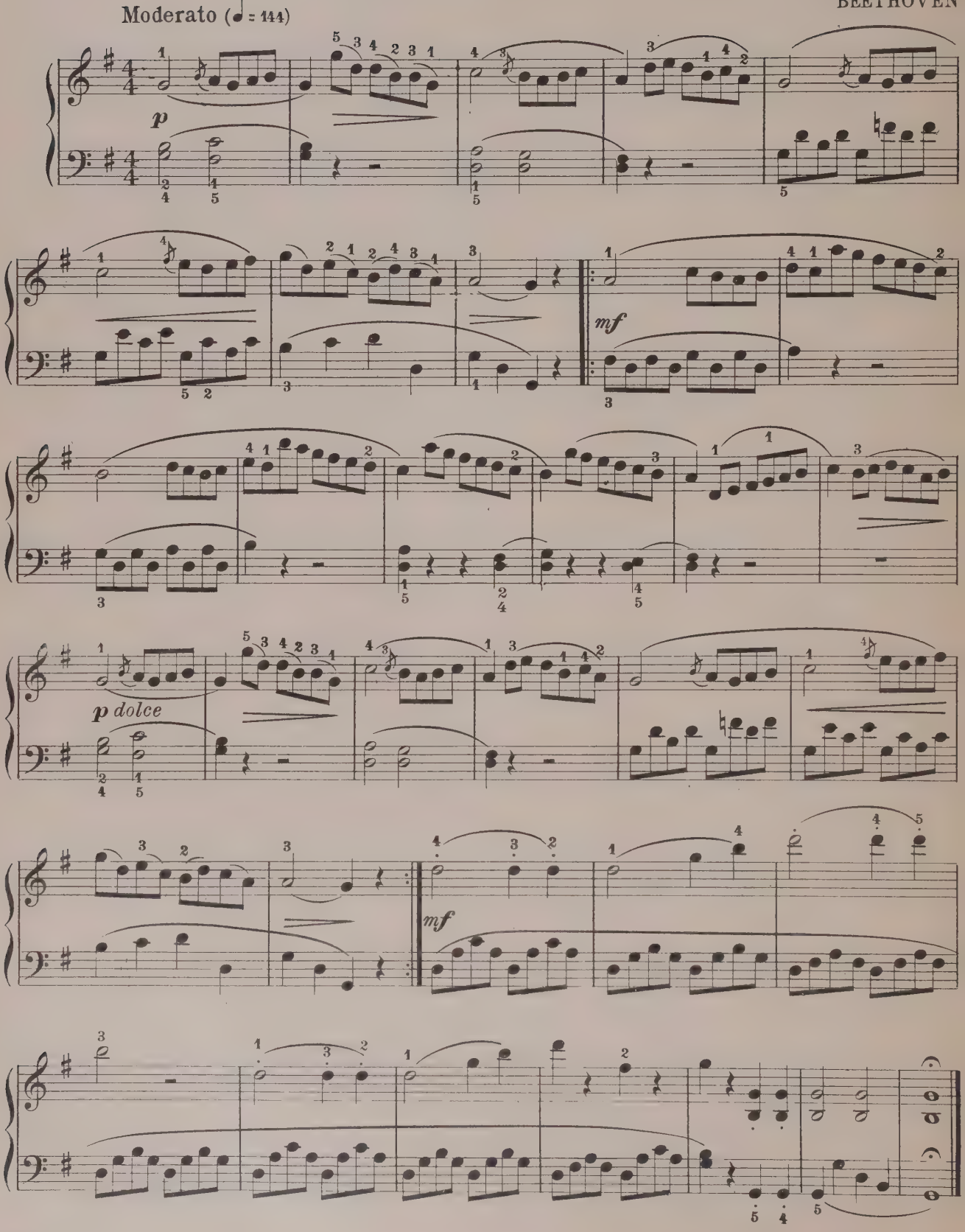



p
cresc.
mf
sf
sf
sf
f
più f
cresc.
f
fz
fz
cresc.
f
fz
fz

SONATINA

G MAJOR, No. XXXVII

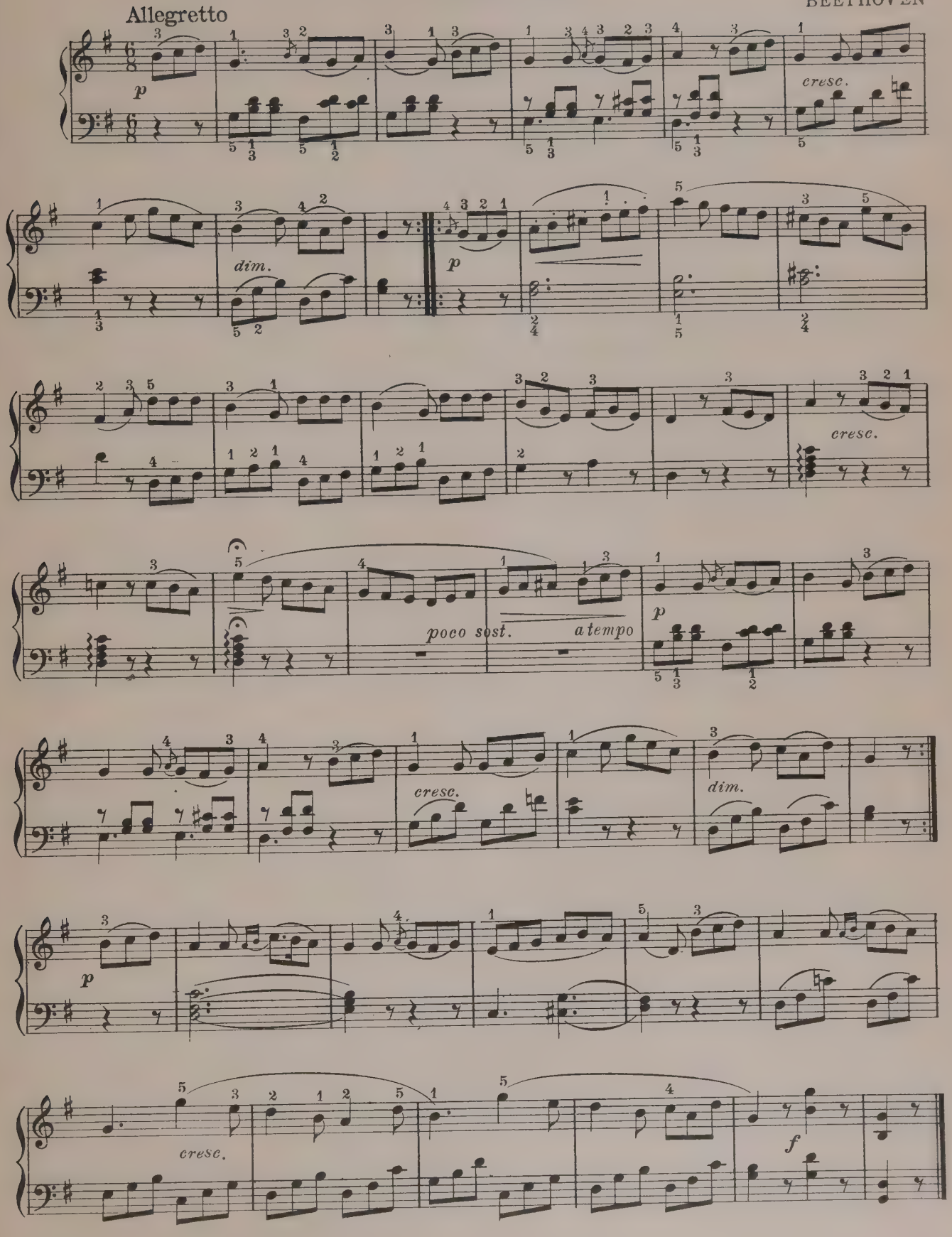
BEETHOVEN



ROMANCE

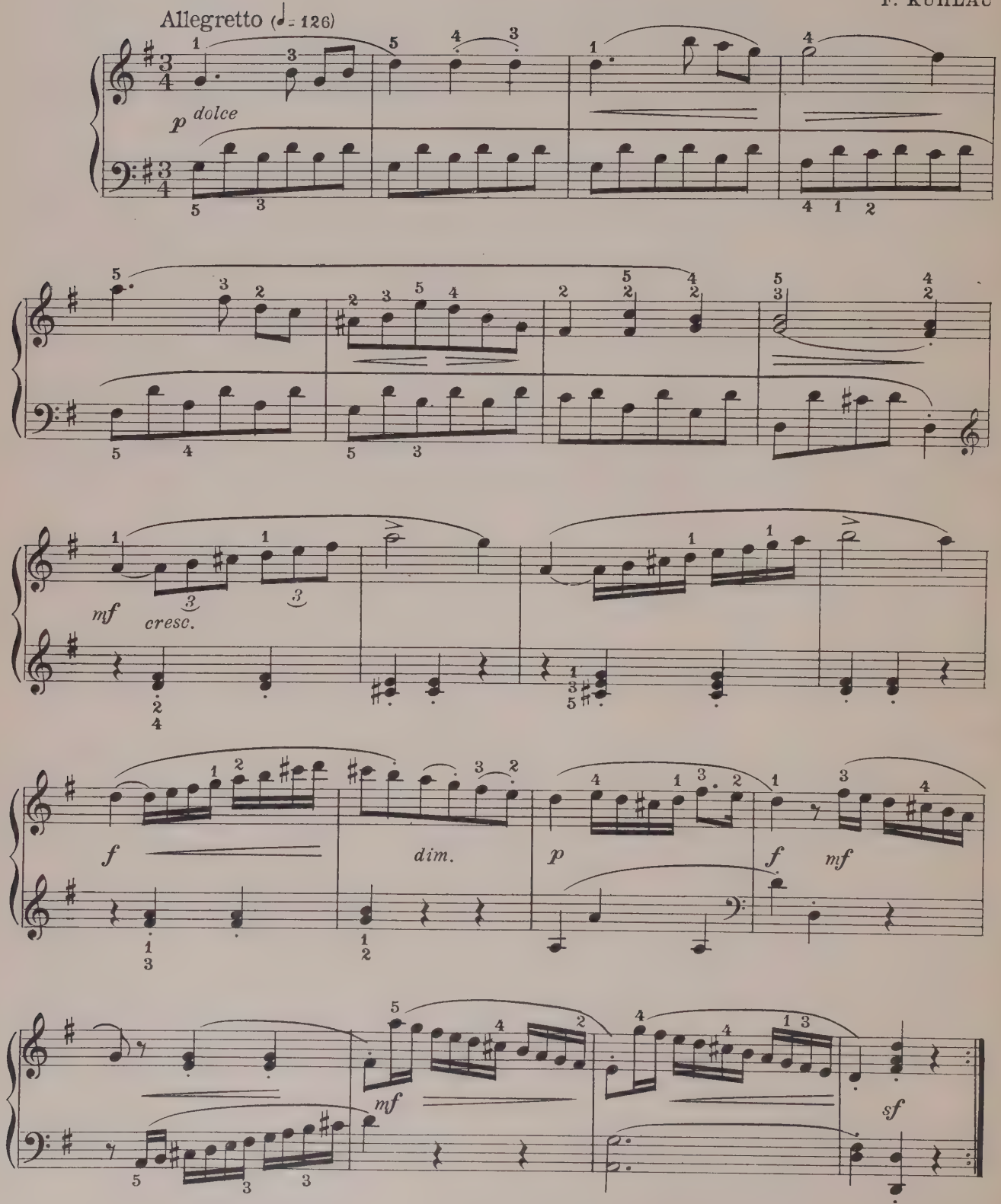
From Sonatina in G

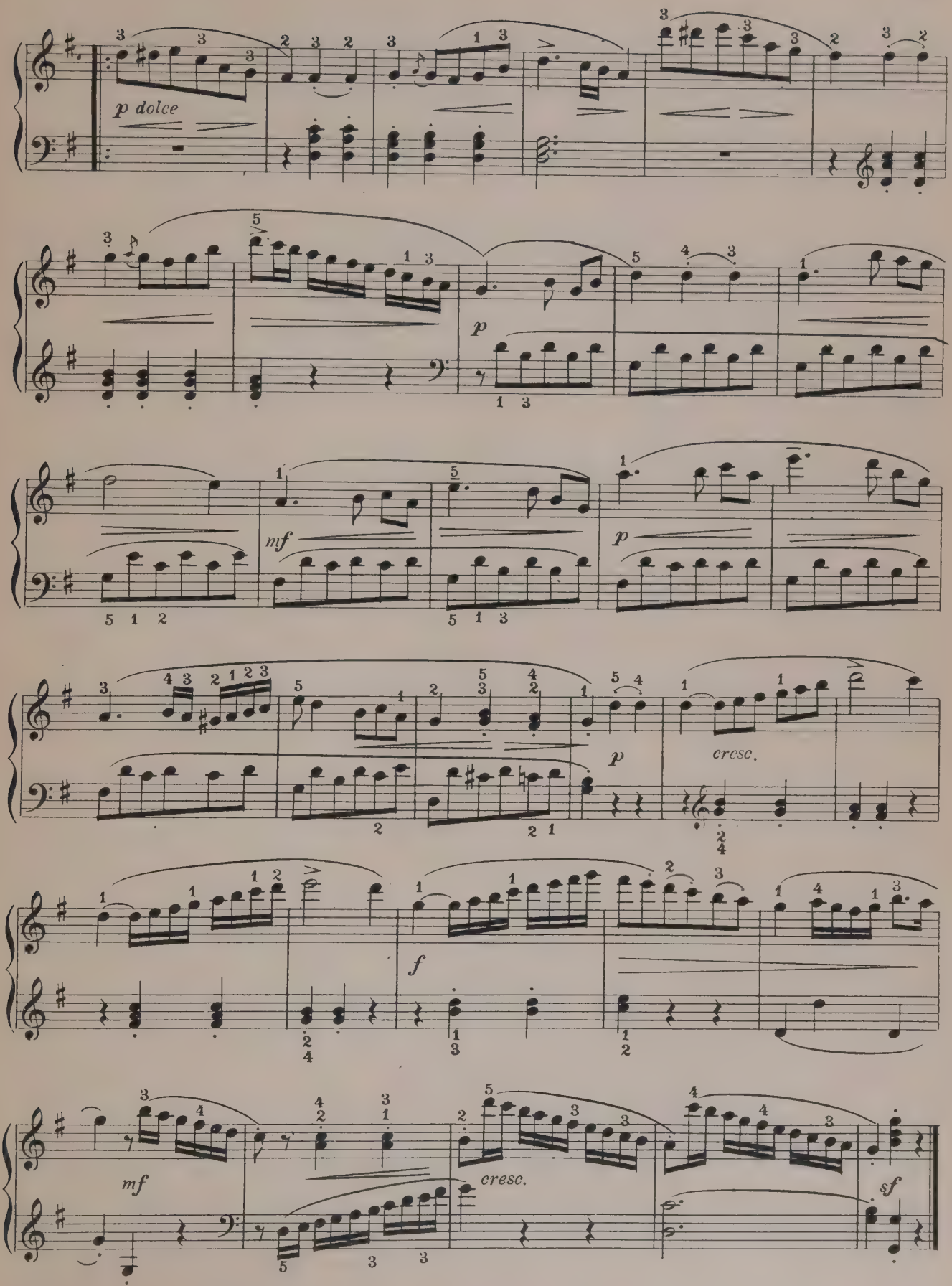
BEETHOVEN



ALLEGRETTO

F. KUHLAU



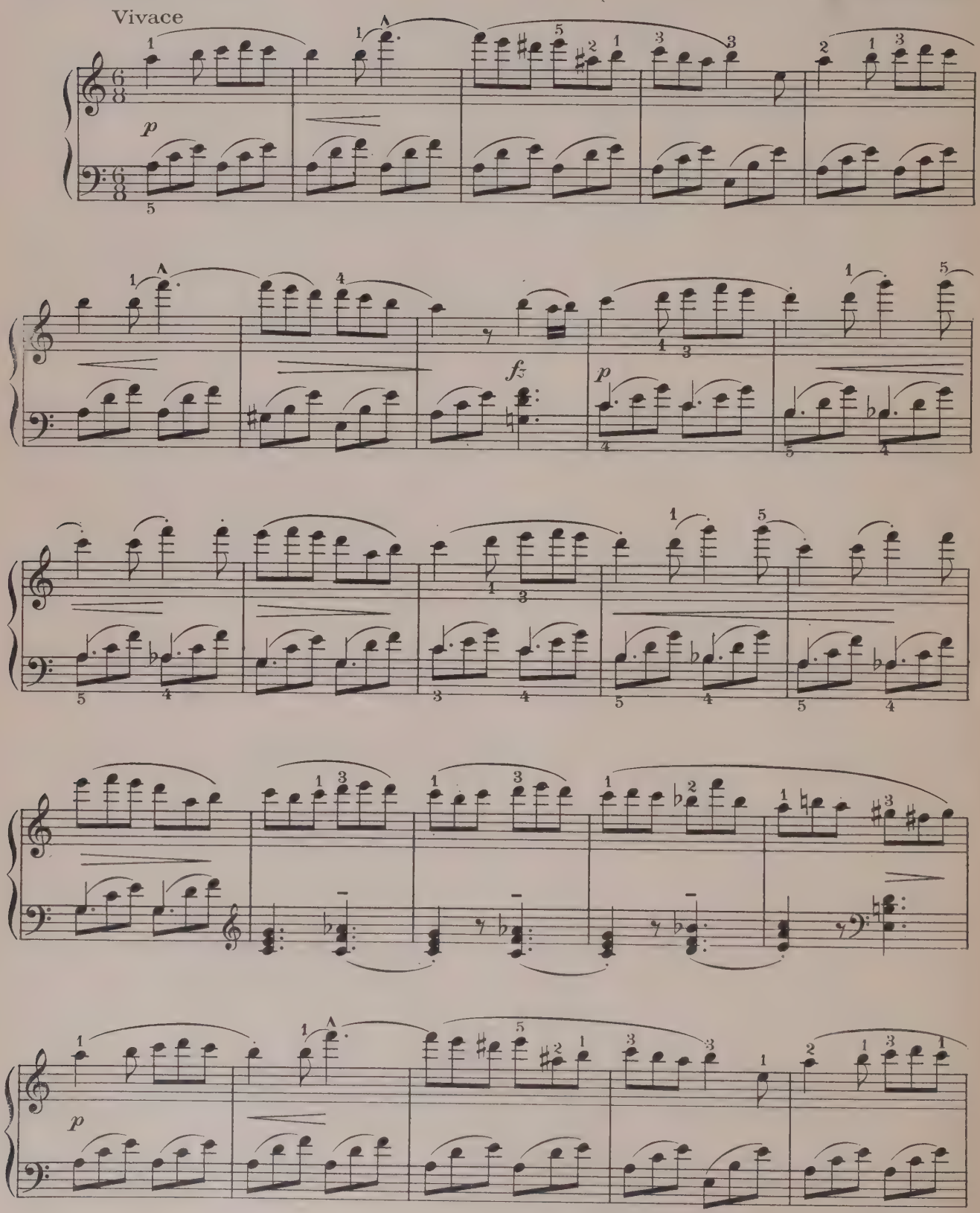

p dolce
p
mf
p
cresc.
f
mf
cresc.
sf

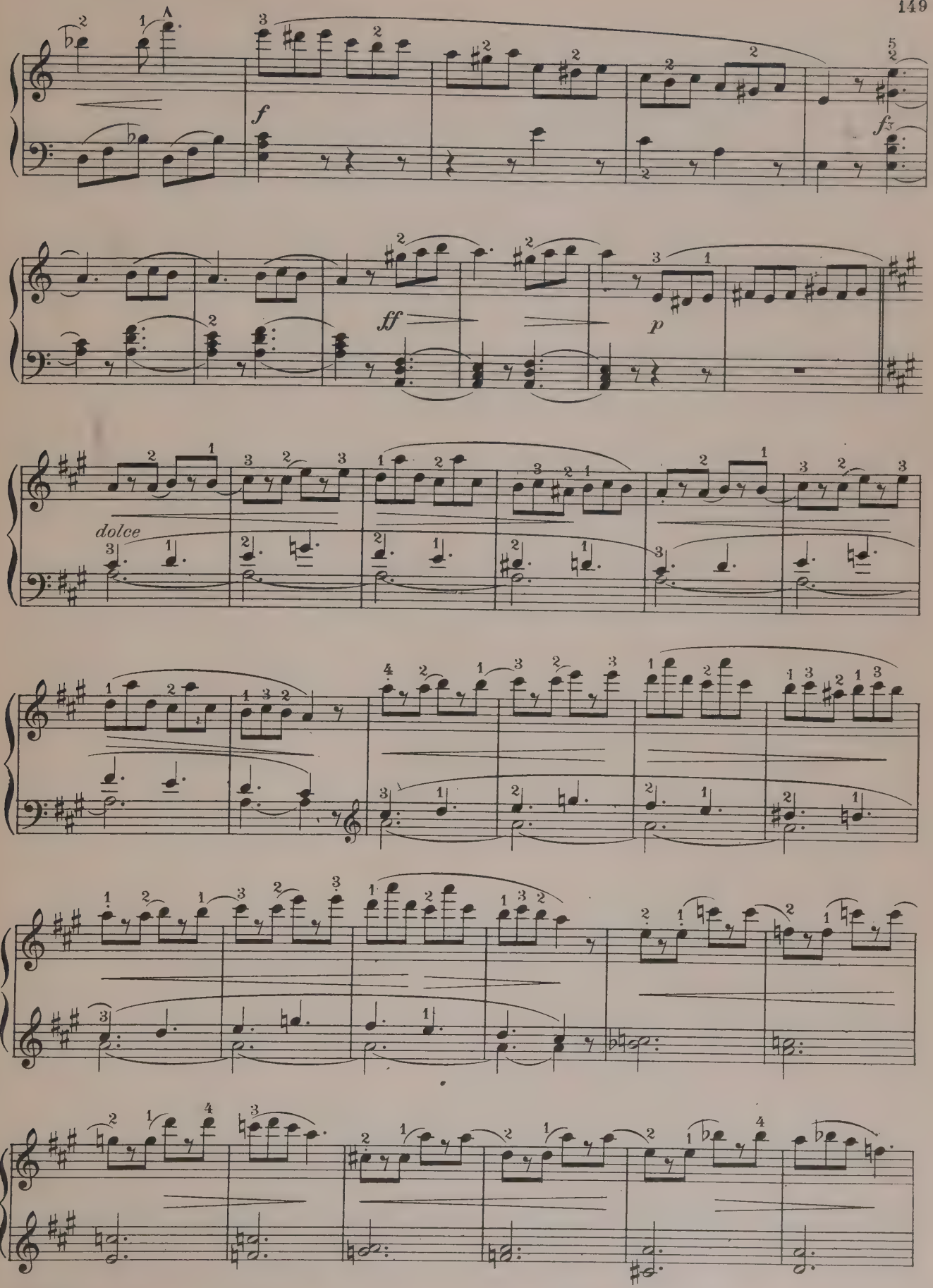
TARANTELLA

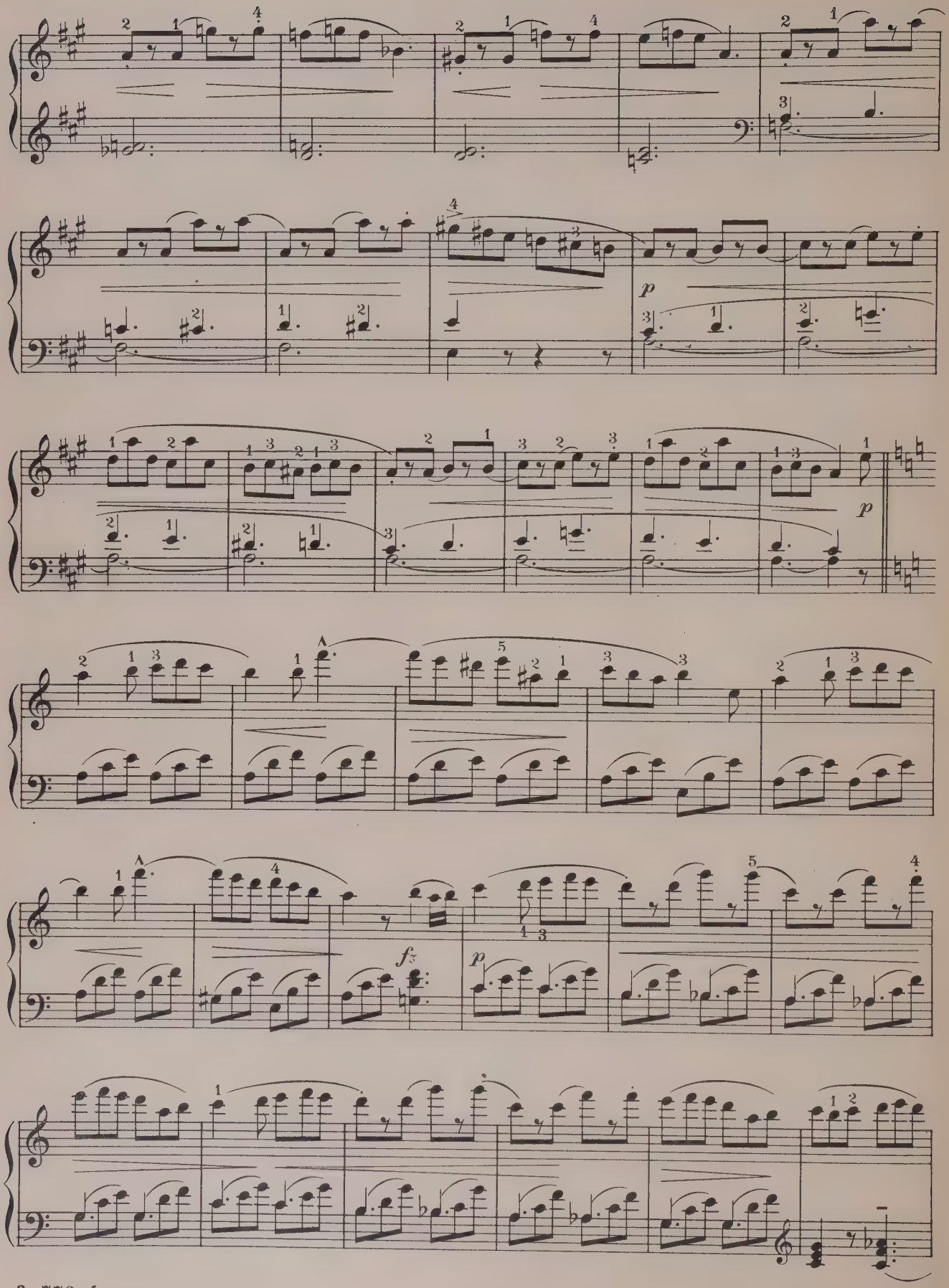
A MINOR

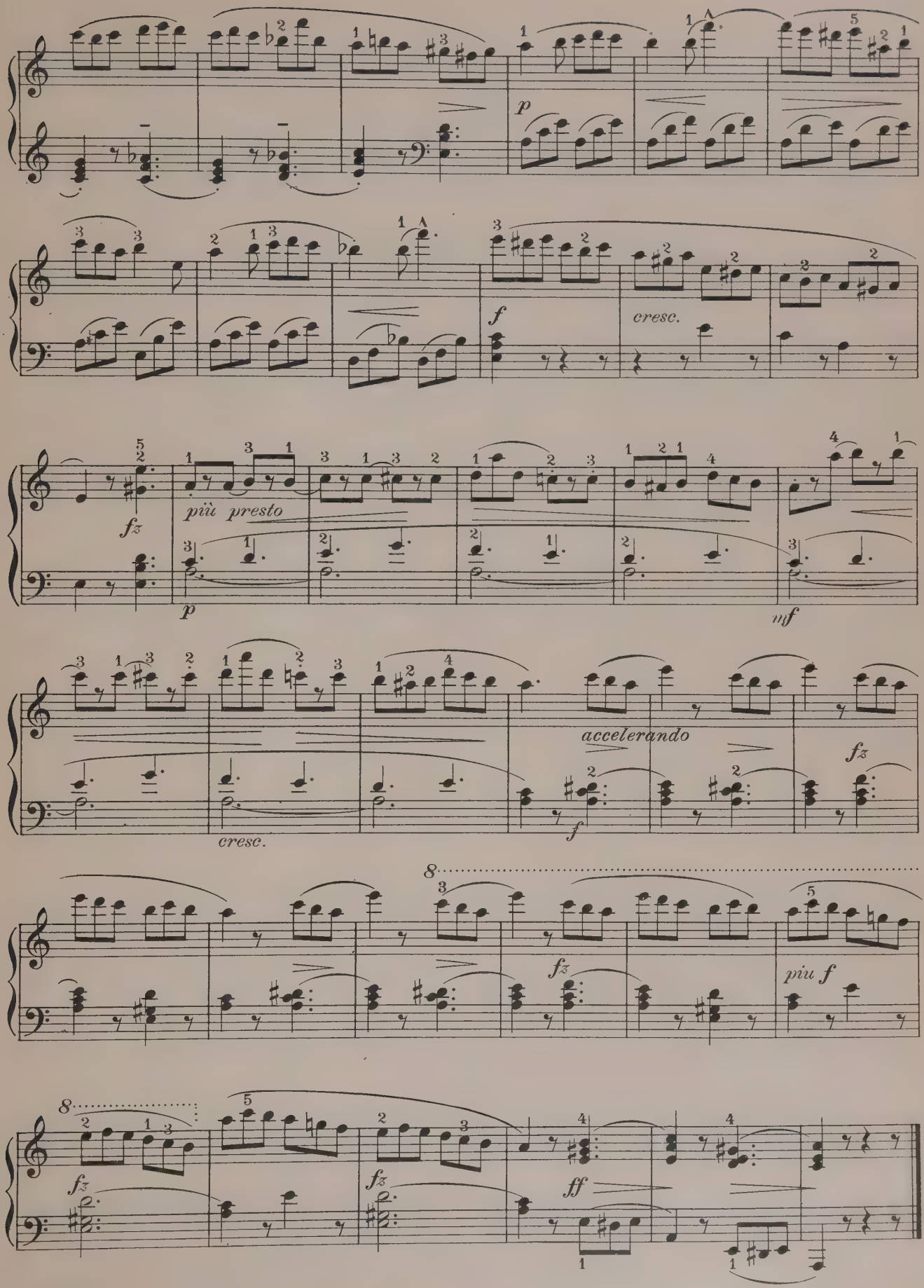
Edited by Charles Dennée

A. LOESCHHORN




f
fz
ff
p
dolce


p
p
fz
p

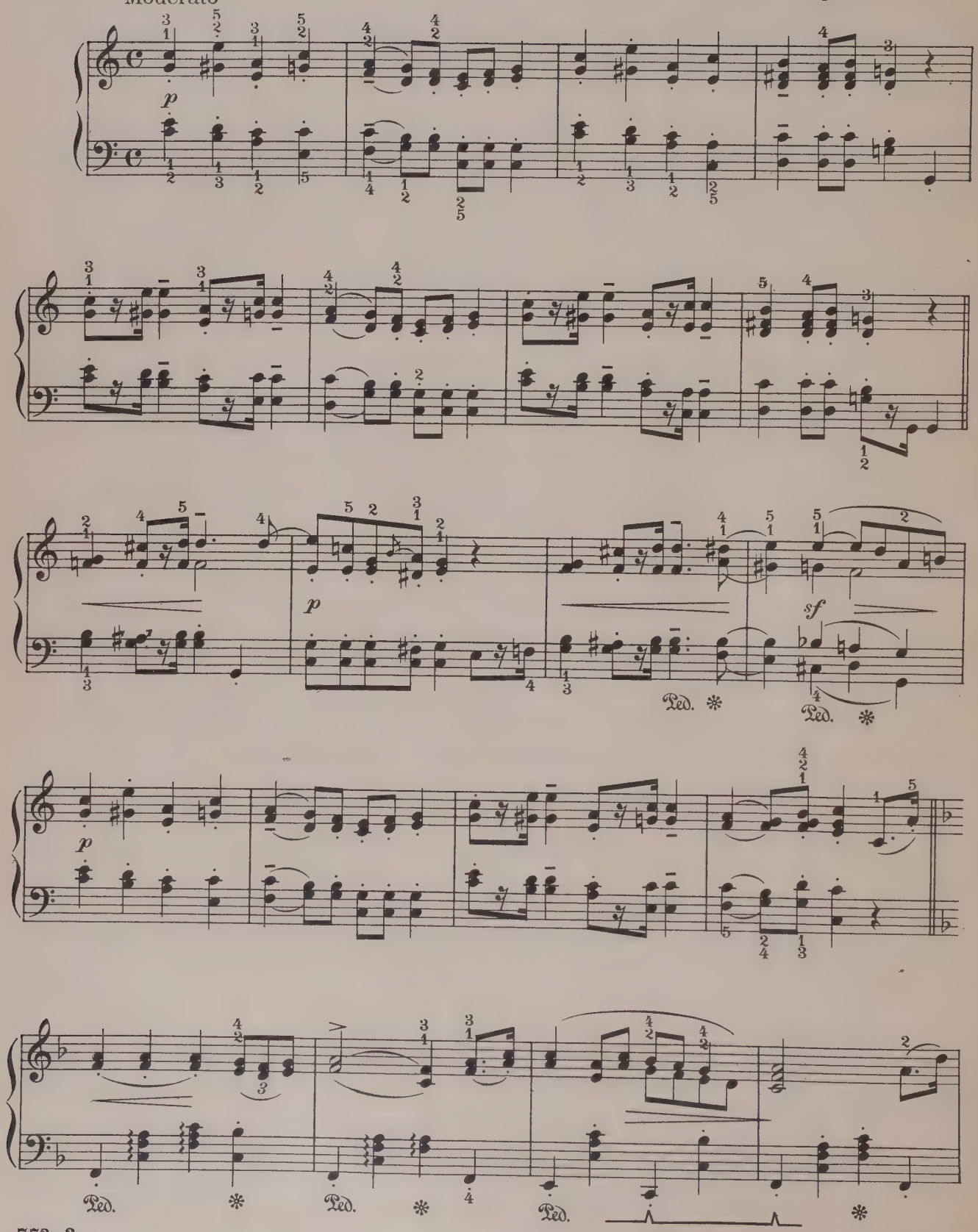

p
f
cresc.
più presto
fz
p
mf
accelerando
fz
cresc.
f
8
fz
piu f
8
fz
fz
ff

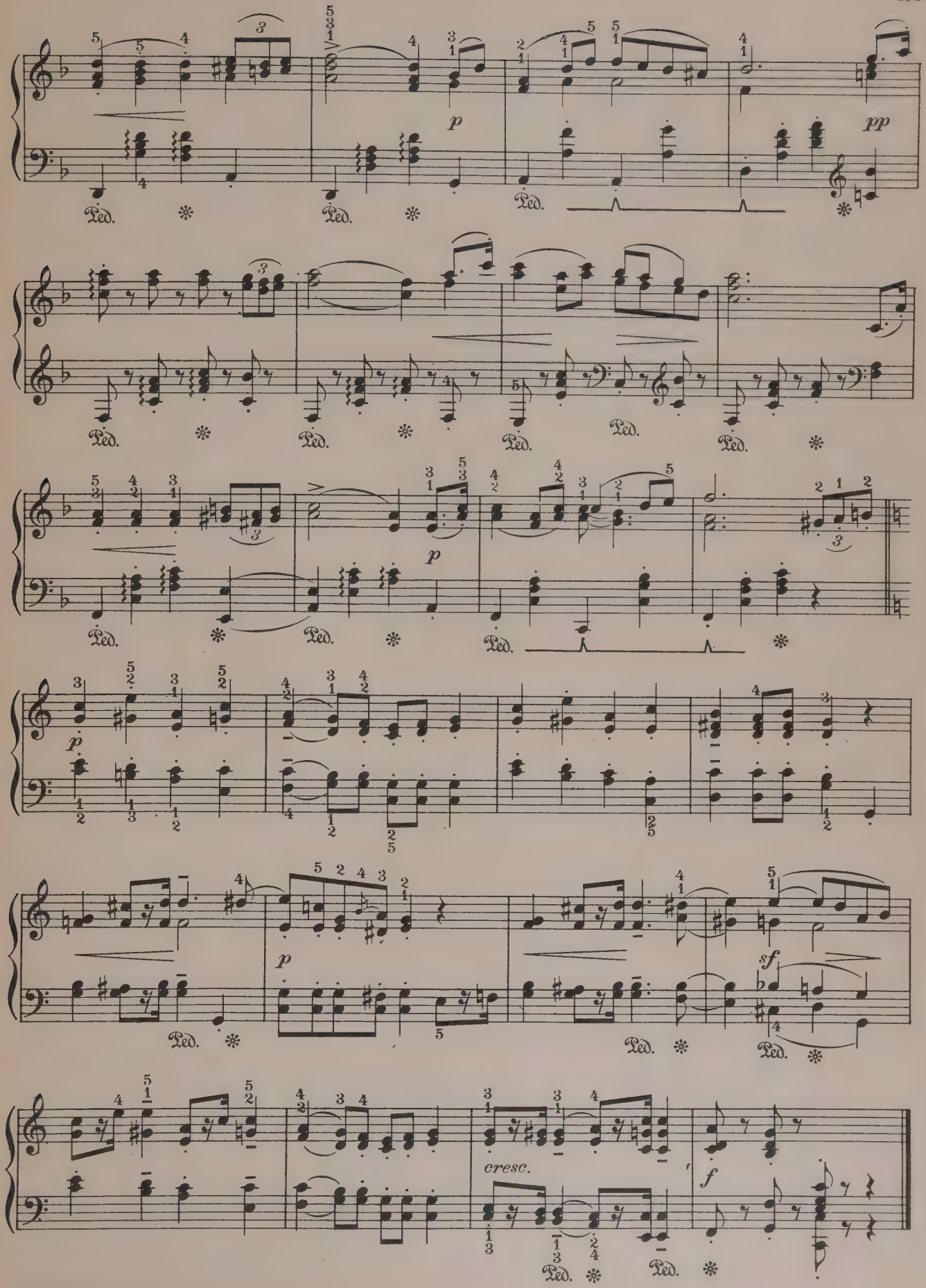
MARCH

Edited by
Charles Dennée

XAVER SCHARWENKA
Op.62, No 1

Moderato

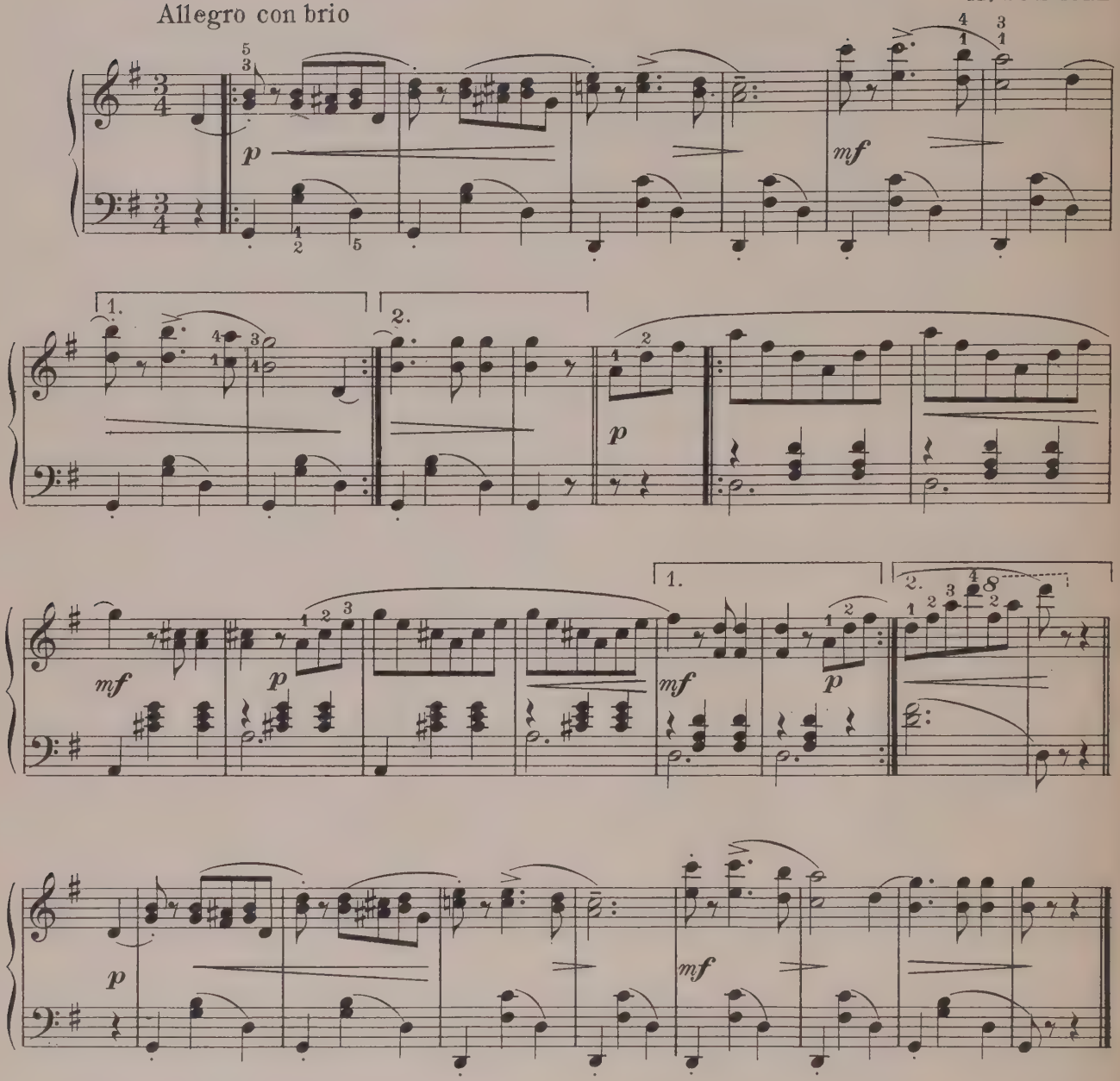



p
pp
Ped.
p
Ped.
p
Ped.
sf
Ped.
cresc.
f
Ped.

WALTZ

A. SCHMOLL

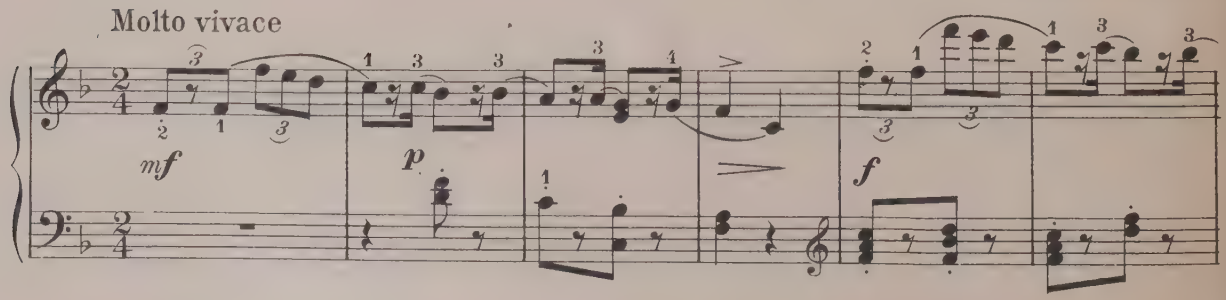
Allegro con brio

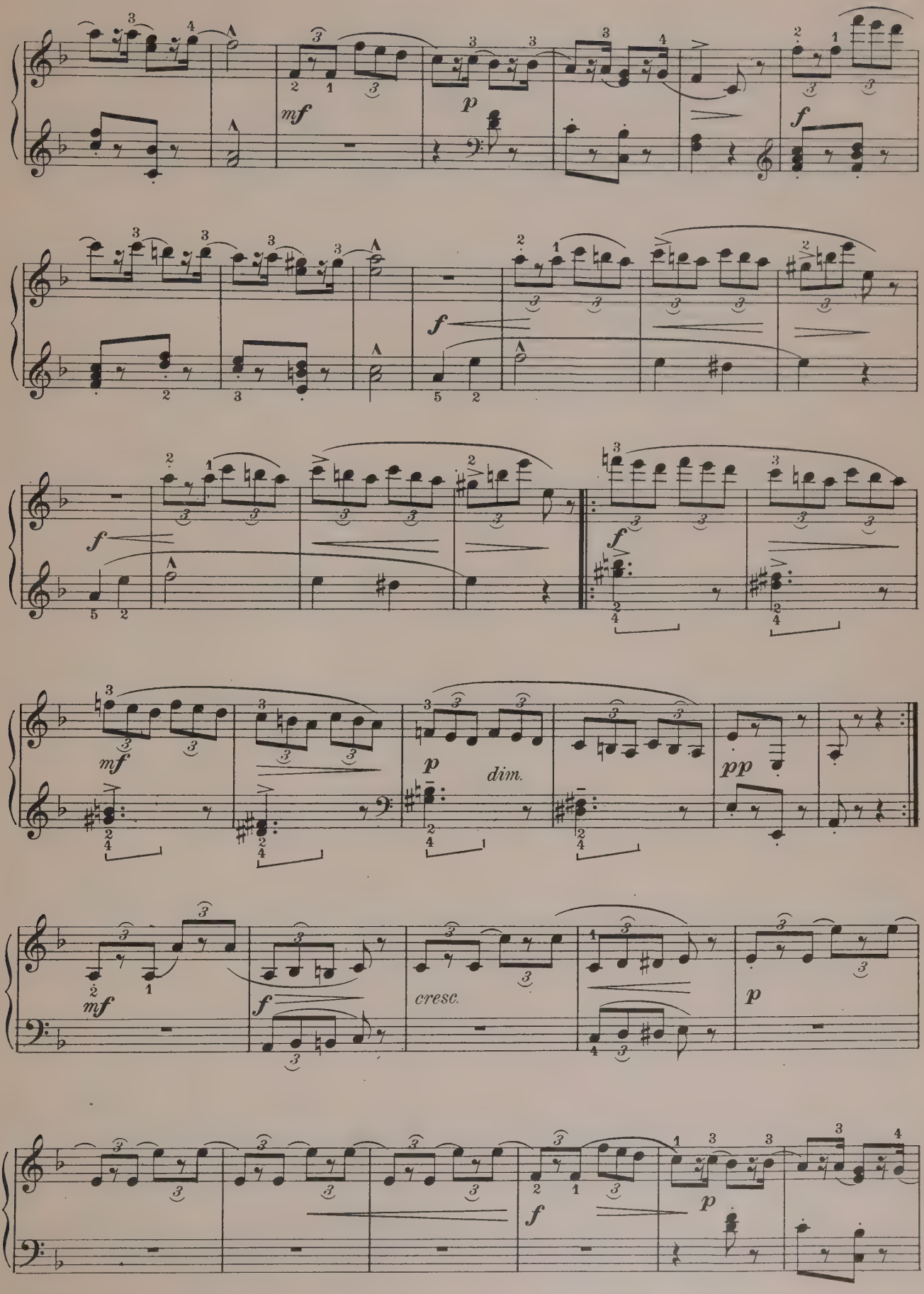


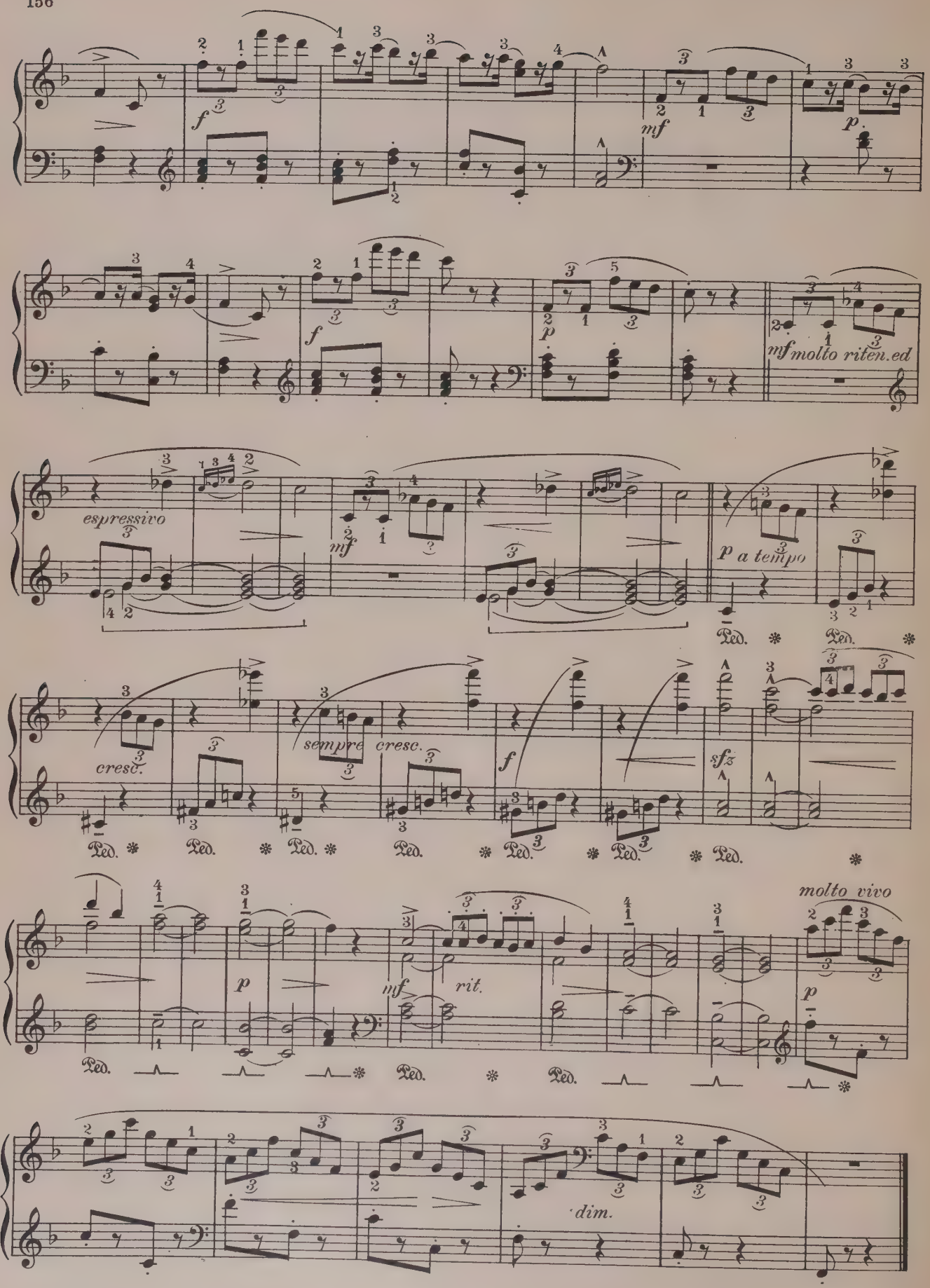
A CURIOUS STORY

STEPHEN HELLER

Molto vivace




mf
p
f
f
f
mf
p
dim.
pp
mf
f
cresc.
p
f
p

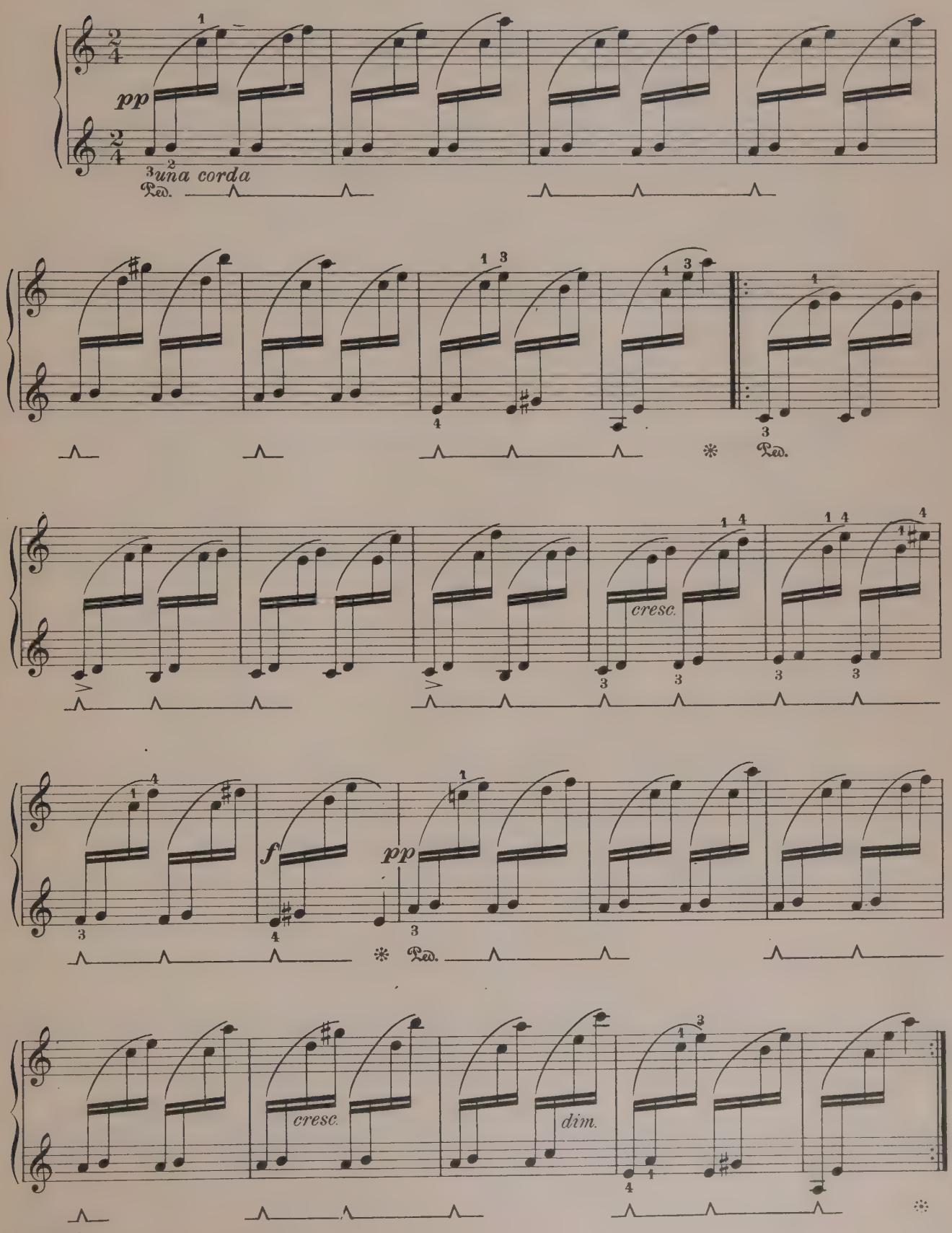

f
mf
p
f
p
mf molto riten.ed
espressivo
mf
p a tempo
cresc.
sempre cresc.
f
sfz
Ped.
p
mf
rit.
molto vivo
p
dim.

A DRAGON FLY IN THE SUNSHINE

ETUDE

CARL REINECKE

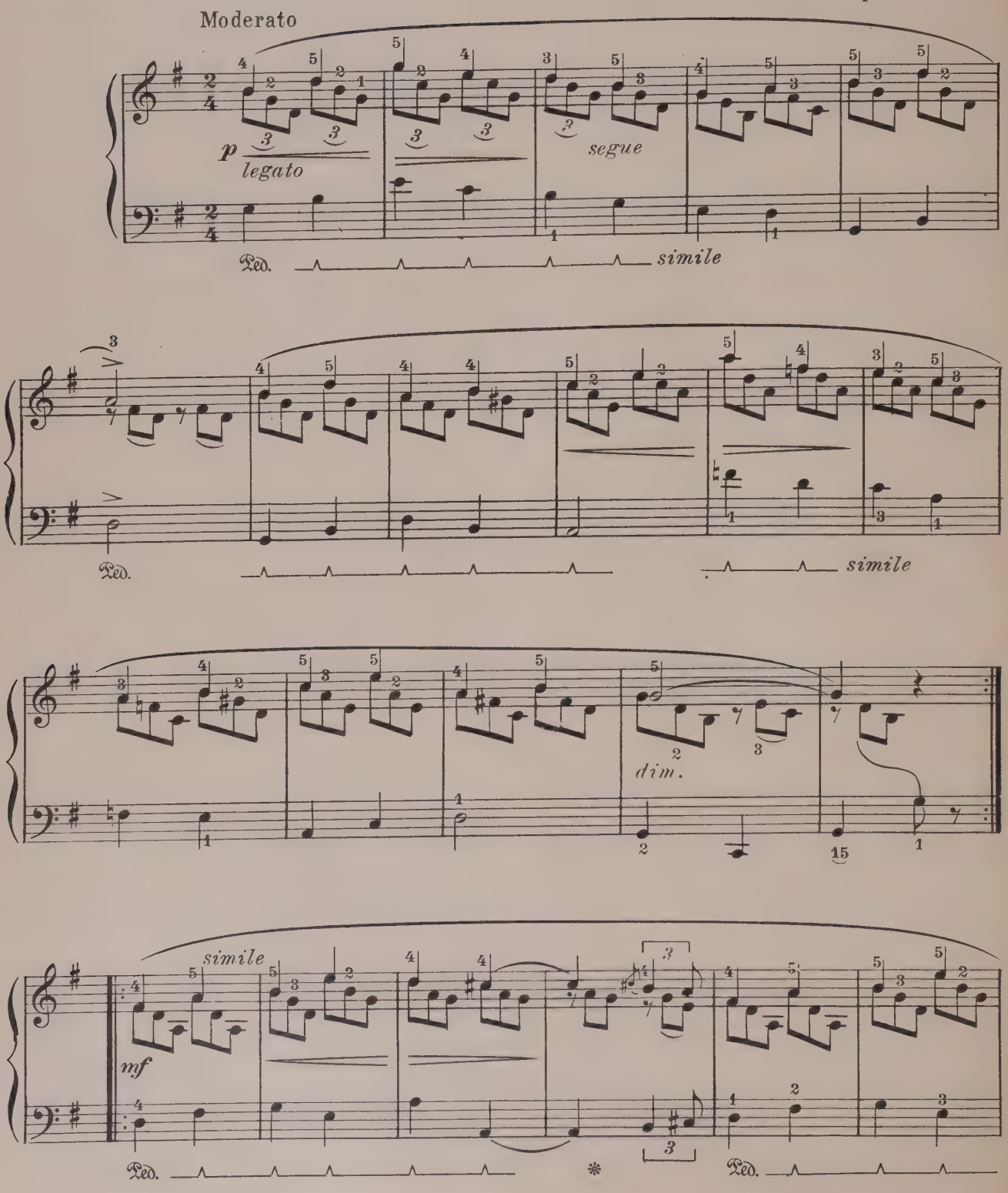
Presto, ma leggiero



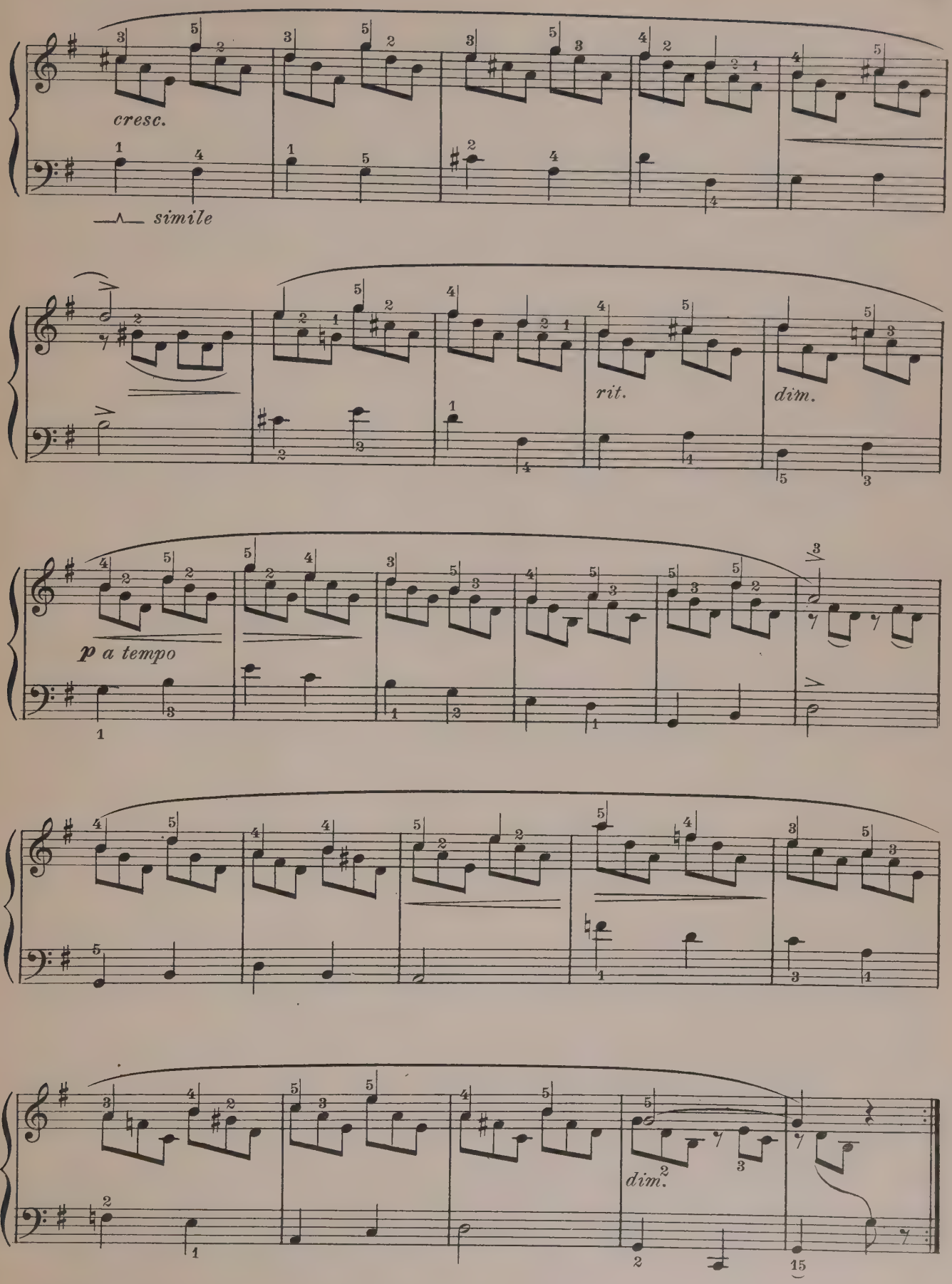
CRADLE SONG

Edited by
CHARLES DENNÉE

ROBERT SCHUMANN
Op. 124, No. 6

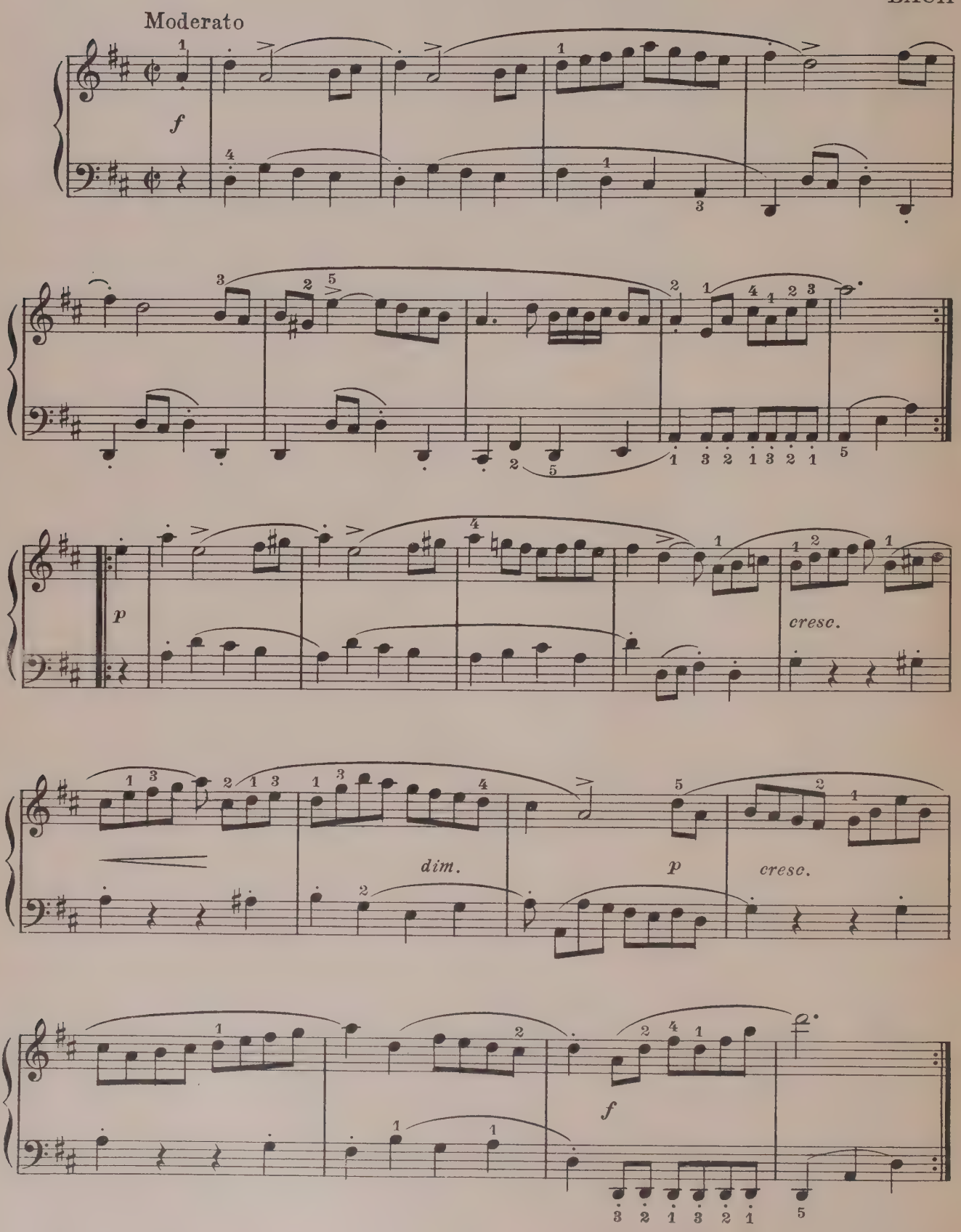


Copyright 1919, by The University Society, Inc.


cresc.
simile
rit.
dim.
p a tempo
dim.

MARCH

BACH



LIST OF GRADE II COMPOSITIONS

CONTAINED IN VOLUMES I TO IV OF THE INTERNATIONAL LIBRARY OF MUSIC

ARRANGED PROGRESSIVELY FROM THE EASIER TO THE MORE DIFFICULT.

Title	Composer	Vol.	Page
Allegretto, Op. 92	Beethoven	III	888
Hungarian Dance	Kleinmichel	I	23
The Pipers	Gounod	I	26
Yearning, Op. 140, No. 11	Gurlitt	I	28
Songlet (Four Hands)	Reinecke	II	654
A Fairy Story, Op. 39, No. 2.	Reinhold	IV	1058
The Fifers	Dandrieu	II	366
A Little Story	Oesten	II	368
Happy Go Lucky (four hands)	Behr	II	694
Consolation, *G major*	Sokolowsky	IV	1059
Nocturne	Foerster	IV	1057
Prayer, Op. 48, No. 1	Beethoven	III	887
A Little Dance (Four Hands)	Gurlitt	II	656
Forever (Four Hands)	Spindler	II	652
Folk Song, Op. 107, No. 16	Reinecke	I	33
Martha, Fantasia	von Flotow-Krug	III	890
Birthday Song (Four Hands)	Gurlitt	II	703
The Little Soldier (March), Op. 380, No. 1	Hackh	II	370
Gavotte, *A minor*	Neustedt	I	34
Murmurs of Spring	Behr	II	704
Christmas Bells, Op. 36, No. 1.	Gade	I	36
Confidence, Op. 109, No. 1	Burgmüller	I	38
Les Adieux	Dussek	II	372
Petit Bal Polka, Op. 490, No. 2.	Behr	II	374
Morning Prayer, Op. 130, No. 1.	Streabbog	II	377
Scherzo	Mueller	I	40
Barcarolle, Op. 107, No. 9	Reinecke	II	380
Spinning Song	Ellmenreich	II	381
Arias, from "Don Giovanni"	Mozart	I	42
Child's Prayer	Kullak	I	44
Courtly Grace, Op. 161	Lack	II	384
Valse Mignonne, Op. 78, No. 1.	Streabbog	II	388
Entreaty, Op. 85, No. 1	Rohde	II	390
Little Wanderer, Op. 78, No. 2.	Lange	II	392
Il Trovatore, Fantasia	Verdi-Krug	III	894
Turkish March From "The Ruins of Athens"	Beethoven	III	898
Dancing Rays	Ladoukhine	I	45
Mignonette, Op. 111, No. 3	Lichner	II	398
The Ghost in the Chimney, Op. 81, No. 10	Kullak	I	46
The Mill Wheel	Bordman	II	402
Sunlight, Rondo, Op. 52	Pattison	II	404
Little Daisy's Waltz	Huse	II	408
Christmas Tree, Op. 36	Gade	I	48
On Parade (March), Op. 240, No. 4	Lichner	II	411
Siciliano, Op. 68, No. 11	Schumann	I	50
The Lawn Party (Gavotte), Op. 7, No. 3	Hosmer	II	414
Maypole Dance	Reinecke	IV	1060
March of Fingal's Men, Op. 39, No. 1	Reinhold	IV	1061
Under the Lindens, Op. 229, No. 1	Sartorio	II	416
Marche Facile	Rummel	II	418
A Song of Love, Op. 17, No. 2.	Jadassohn	II	420
Romance, *E-flat*	von Weber	II	421
Vespers	Mueller	I	52
Always Good Natured, Op. 50, No. 2	Giese	II	422
Rustic Song, Op. 68, No. 20	Schumann	I	53

LIST OF GRADE II COMPOSITIONS
(CONTINUED)

Title	Composer	Vol.	Page
The Shepherd Boy, Op. 14	Wilson	II	426
Good Night, Op. 96, No. 12	Loeschhorn	I	54
On the Roller Coaster	Th. Gray	I	56
Menuet	J. S. Bach	I	57
Little Romance, Op. 68, No. 19	Schumann	I	58
The Joyful Wanderer, Op. 173, No. 5	Wolff	I	59
The Forest Brook, Op. 140, No. 5	Gurlitt	I	62
Procession of the Spectres	Th. Gray	I	63
Complaint	Korestchenko	IV	1070
Un Petit Ballet	Schnecker	IV	1071
Mazurka, Op. 7, No. 5 ("Endless")	Chopin	IV	1074
Grandmother's Minuet, Op. 68, No. 2	Grieg	IV	1066
Song Without Words, Op. 50, No. 12	Schmoll	IV	1062
Good Night, Op. 36, No. 6	Gade	IV	1064
Waltz, Op. 12, No. 2	Grieg	IV	1068
Even Song, Op. 140, No. 5	Lacombe	IV	1075

The INTERNATIONAL LIBRARY of MUSIC

for
HOME AND STUDIO

The INTERNATIONAL LIBRARY of MUSIC

for HOME AND STUDIO